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THE CHAMPION STAR COMIQUE.

WRITTEN FOR THE NEW YORK CLIPPER.

The very earliest wish that I remember I expressed,
When I, a little, toddling chap, in bib and gown was dressed—
In fact, I think, before that I could very plainly speak—
Was, "If you please, I'd like to be a champion star comique."

That was my earliest idea; as I grew that grew too;
To traveling shows and music halls I passionately flew;
I frantically rushed to see, six evenings in the week
(I would have seven, if I could), the champion star comique.

So time went on, I grew apace, my legs were thin and long;
My voice was cracked and very harsh when I essayed a song;
That did not matter; had not I a bold, unblushing cheek?
Indeed I had: I called myself the champion star comique.

Having these three accomplishments, I did not want for much;
I prigged a lot of patter-songs, some Yankee and some Dutch;
I bought a wardrobe and a wig, I learned to grunt and duck—
And wasn't I, to all intents, a champion star comique?

I sought a well-known manager and learned, to my disgust,
That I, before I could appear, must "come down with the dust."
I did so, and next day I read—"ENGAGED FOR BUT ONE WEEK.
AT GREAT EXPENSE" (TO ME!), "BOB SMITH, THE CHAMPION STAR COMIQUE!"

The house was crowded; every seat from pit way up to dome
I felt so weak about the knees I wanted to go home;
I told the prompter so, he swore he'd drag me to the beak.
The band struck up, and on I went, the champion star comique.

What was it on the murky air before me seemed to float?
Why did the words I knew so well stick in my very throat?
And I, so brave an hour before, why felt I then so meek?
When rude boys shouted out—"O, what a champion star comique!"

I smiled a grim and ghastly smile, my color went and came;
Thick flew the eggs and cabbages with an unerring aim!
I never shall forget, I know, that wild, infernal shriek—
"Go West, young man, you'll never make a champion star comique!"

I never fully knew the rest; I heard them howl and hoot;
I think I left the stage upon the managerial boot;
Back to my humble home did I ingloriously sneak,
And never since essayed to be a champion star comique!

J. H. B.

OUT ON THE FLY;
OR,
CHAINING THE TIGER.

WRITTEN EXPRESSLY FOR THE NEW YORK CLIPPER,

BY LINWOOD LAYTON.

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CHAPTER XVI.

PRELIMINARY TO THE MATCH.

The pending match between the rival baseball clubs Invincibles and Vampires had been eagerly canvassed for weeks by thousands who were partisans of one party or the other. It was hard to tell which club had the greater number of supporters. Each, in a certain sense, represented a particular section, and it was known that the enthusiastic company of friends traveled with each nine, every one of whom was ready to stake his bottom dollar upon the success of his pet organization. The Vampires had been organized during the present season, while the Invincibles had been in existence for a couple of summers past. The former was made up of the finest players that could be gathered through the breadth and length of the land; they were of large salaries, and it had been given out that they had bound themselves by a solemn vow never to die until they had defeated the Invincibles, who had been sweeping back and forth as conquerors, fully entitled to the name which they had assumed. The clubs had been playing in different sections of the country, carefully avoiding each other until they should gather the practice and skill necessary to insure confidence in the coming match. The Invincibles, true to their record, had won every game played thus far; and although many of them were victories over well-known inferior clubs, yet a goodly number had been against first-class organizations, and their record was fully as brilliant as any they had hitherto made. The Vampires had won some extraordinary victories, and encountered some extraordinary defeats. Playing with many of the clubs that had already been conquered by the Invincibles, they had vanquished them still more decisively; and then, while the friends of the Vampires were lauding them to the skies, and averring that they were going forth conquering and to conquer, their lips were closed by the tidings of the defeat of their pet club by some amateur party somewhere in the backwoods. It was really incomprehensible; and when the same boasters were trying to explain how it all came about, and while they were doing their best to cheer their own sinking hearts, they were electrified by the news of another victory, and they shouted and hurrahed louder than ever, and were ready to back their favorites against the world.

From what has been stated, it will be understood how great an interest attached to the match between the two clubs. Many an eye was turned skyward that morning, and thousands anxiously read what "Old Probabilities" had to say about the weather. That was greeted the night sight with delight or satisfactory in both cases. The indications of the morning were of a clear, sunshiny day, and the skilled weather-prophet at Washington had sent out his messages to different parts of the Union, telling the people what they might expect from the heavens. For this section came the delightful assurance of clear, warm weather; so that everything was of the most favorable character for the success of the impending game.

Harry Conway was himself an excellent player of ball, and especially in throwing and catching he had shown a remarkable skill when a boy; but it was now a couple of years since he had handled the ash or the sphere, and he doubted his ability to do much in that line without considerable preliminary practice. Still he always felt an interest in the game, and he was glad of the opportunity that was thus placed in his way of witnessing what would undoubtedly prove the best and most exciting game of the season; and the same train that bore its hundreds towards the scene of conflict carried him among the number.

As Harry confidently expected to "spot" Mr. Dick Adams upon the field, he took time to get himself up in the most elaborate disguise possible. His chestnut hair was dyed a jet-black, his side-whiskers were removed, his moustache given the hue of the raven's wing, and to make his *tout ensemble* complete his eyebrows were touched in a similar manner. As he issued from the disguise a thorough one, he used upon his face a peculiar wash that gave it a swarthy hue to his complexion, and helped to make the dyed hair assume a natural appearance. Other radical changes were made in his dress, and when they were all completed Harry Conway was so changed in looks that it may be truly said that his mother would have failed to recognize him.

The great game was advertised to be called at three o'clock; but when Harry reached the grounds, at two, fully ten thousand had swarmed into the immense inclosure, while the neighboring trees and housetops were black with men and boys, and the cry was—"Still they come." The streets of the town did not seem to be particularly deserted, and there were hundreds there who turned up their noses at all this hullabaloo over a boy's game, and they wondered how it was that grayhaired men could stop their exhausting grasping after the shadowy phantom of wealth, and spend two or three hours in viewing such a scene as this. But such was the case, and the auditors numbered every class of people. Among the reserved seats on the stand were several hundred ladies with their attendants; and on their bright dresses, and with their handsome faces, and lively conversation, they added not a little to the interest of the scene. Gathered here and there through the vast assemblage were merchants, lawyers, teachers, ministers and others, come for a few hours' recreation and enjoyment in witnessing the inspiriting contest.

It will be readily understood why it was that Harry Conway was thus early upon the ground. His purpose was to hunt up Dick Adams, and to find him under his eye; but when he walked in his way through the gate, and came to look at the army expanding on either hand before him, he felt that he had assumed no small task. But in all this hurry and excitement he could not forget his duty—he could not shut out from his view that sweet, pretty face of Jennie Edwards that had haunted him ever since their singular separation a couple of nights before. Never for any length of time did he forget the terrible fate that impended over her, and which, as he religiously believed, could only be averted through the blessings of Heaven upon his efforts.

"Perhaps she is hid away somewhere in this very town," he thought. "He may have sent her here, intending to join her after the ending of this show, and I *must* find him."

"Who you crowding there?"

It was a rough, brutal voice that asked this question, and a big, burly fellow directly ahead of Harry turned savagely around upon him in a threatening manner.

"I beg your pardon, my friend, but they are crowding me so hard behind that I could not help it. I have received some rough pushing myself in trying to keep clear of you."

"It's a lie! you done it on purpose; and if you give me any of your jaw, I'll smack your chops for you."

Harry Conway was as certain as he could be of anything that he could "lay this fellow out" in about three minutes or less, and, what is more, he felt an itching to do so, not only on account of his insulting words and manner, but also from the fact that the moment his head was turned to speak to him he recognized him as the same man that had entered the carriage with him and Jennie a couple of nights before, and that had so basely abducted her. Yes; there was no mistaking the voice and face. He knew him on the instant, and the fellow deserved the severest kind of pummeling. But this was not the time nor the place. An affray here might result in both being arrested, and in the defeat of the object which had brought our hero to the grounds. These considerations, flashing across his mind, determined him to swallow the insult, and to postpone the hour of settling accounts until some more suitable occasion.

"I am sorry," he said in a voice as humble as that of Uriah Heep; "but I assure you I did not mean to annoy you. We are a little clear of the pressure now, and I will take good care that it does not occur again."

"I guess that's what you'd better done in the fust place. If you'll step out here, so as to give me a chance, I'll put a French roof onto you quicker'n lightning."

A number of persons in the immediate vicinity gathered closer about the two in the hope of seeing the affray between them; and Harry began to believe that, in spite of his efforts, he would be forced into a personal encounter. But not if he could help it; and as nothing else remained for him to do, he turned his back upon his assailant, and forced himself through the little crowd, who hooted and railed at him as they saw what they believed to be a cowardly retreat from before the man whom he apparently held in bodily fear.

CHAPTER XVII.

ON THE GROUNDS.

Fairly rid of his annoying persecutor, Harry Conway determined to keep him under his eye as much as possible, while still continuing his hunt for Dick Adams. Had he not used his brains as well as his eyes at this latter business, he might have searched a week in such a crowd without the remotest prospect of success; for, turn his eyes in whatsoever direction he chose, he saw nothing but people. They seemed to be everywhere except upon the open space set apart for the use of the players, and they would have invaded this but for the persistency of a score or more of lusty policemen, who did not hesitate to use their clubs when anyone dared encroach upon the reserved inclosure. While there were thousands who gladly paid the admission-fee and stood patiently waiting under this broiling Summer sun, there were also thousands who were resolved to see the show without paying. They swarmed in the trees and crowded the housetops, some of them so far away that they used telescopes and opera-glasses to assist their natural vision. Others drove their wagons and carriages as close to the fence as possible, and then improvised rude platforms. Little boys took advantage of every available knot-hole in the boards, and others had come beforehand and industriously whittled little openings, which they guarded and hung to, even though in most cases their view showed nothing but the heads and backs of the legitimate spectators.

Harry reasoned that a man like Dick Adams would not mix with the main crowd on such an occasions as this. He would be found either among the visitors who were favored with reserved seats, or among those, near by, who were indulging in betting upon the game. At any rate, he would be certain to secure the most desirable location; and accordingly Harry began working his way through the surging mass toward the "Pavilion," as it was called, and which was quite a distance from where he stood. As Harry sauntered along toward the grand-stand, glancing keenly about as he did so, he observed that the pretended tramp who had been so anxious to pick a quarrel with him was doing the same.

"He will probably meet his master here," thought our hero, as he regulated his progress so as not to lose sight of the fellow.

When the stand was reached, and a careful survey failed to show Dick Adams, Conway concluded that he would not be likely to appear on the ground until just before the game commenced. So he stationed himself at as good a point for observation as could be obtained, and awaited the development of the immediate future. He had stood here but a few minutes when a great commotion was observed at one side of the grounds, the cause for which was speedily seen: the gates swung open, and a large coach drawn by four horses, with plumes and bells, trotted down the inclined plane and halted on the margin of the grounds. The top of the coach was covered with people, while those who had secured the playing members of the Invincible Club, their brilliant uniform making them conspicuous objects as far as they could be seen. Loud cheers greeted their appearance as they entered the field and, separating in different directions, began throwing and batting the ball back and forth. One of the members, instead of joining them, walked straight toward the stand where Harry was leaning. He walked rapidly, too, as though anxious about something. As he drew near, Harry learned from the remarks of those around him that he was the captain of the Invincibles, and was referred to by all as "Tom" simply, or, as some called it, "Tommy." Every man mentioning him seemed to feel himself upon such a familiar and friendly footing that he always used some such endearing title. As he drew near, he looked up at the stand at the back of Conway, as if in search of some one, and, failing to see him, he lowered his eyes to reply to the greetings of some of those immediately around him. The captain was a fine-looking man, rather short of stature, but magnificently formed, and the splendid development of muscle, and a clean-cut, swarthy face, free of all beard. As he held the position of pitcher for his club, and was left-handed, his left hand was bare to the elbow, and of the color of an Indian's. He replied with a certain dignified reserve to the greetings of those around, many of whom he had never before seen, but was also very proud receiving some slight recognition at his hands. Some of the attempted a few weak witticisms with him, and sought to impress him with a due sense of the confidence they reposed in him and his club, but he maintained the same dignity, which, while it did not offend, prevented any undue familiarity. All at once, his eyes fell upon the face of Harry, and as they did so they lit up with an expression of delight—he started, and advancing toward him offered his hand.

"How are you, Dick? Well, now, if that isn't the luckiest thing yet. I had no idea of seeing you here, but it is worth a thousand dollars to me. How are you, old boy? Come over inside; I want to say something particular to you."

Conway understood at once that the man had made a mistake, in taking him for another person. He was about to correct him, when he decided that he would help carry on the deception for a short time at least. So he leaped over the single fence-rail and placed himself beside Tom, who instantly slid his arm under that of Harry, and the two walked slowly toward the captain's tent, Harry in his head close to that of "Dick," and speaking in a low, confidential tone, while hundreds looked upon the scene and envied the man who received such notice from so distinguished a person as the captain of the Invincibles.

"I feel a little nervous, Dick, to-day."

"Why? Are you afraid of the Vampires?"

"No; I believe we shall whip them easily, although it will be a hard fight; but suppose one of our players becomes injured—we shall have to play short-handed."

"Why so?"

"Because we haven't a substitute. Barker broke his arm last week in playing with the Boomerangs; and Gubbin's mother is buried to-day, so of course he can't be here. So, in case anything does happen, I shall call on you to take a hand and help us out."

Where all this was a turn that Harry had little dreamed of, but he thought he would not undeceive his companion for some time yet. As a matter of course, it was his duty to protest.

"But, Tom, I am all out of practice—there will be a disappointment if I undertake to play."

"You can do it, if you're a mind. You look in good condition, and your muscles are hard. I wanted you to play short this season, and would have had you, if you hadn't gone East and left such a positive refusal to accept any terms. You must hold yourself in readiness, for I have a feeling that we shall need you to-day. I think you had better go into the club-house and dress. Barker's suit will about fit you, I guess, and it will prevent any delay in the game, if we should happen to need you. The fact is, I'd like to put you in any way, and let Howell be sent."

But Harry would not consent to this, and before he agreed to don the uniform of the Invincibles he asked himself what was likely to be the result of the part he was playing. It was a curious fact that in getting up his disguise with such pains as he had done he had given himself such a marvelous likeness to a man whom he had never seen, that the intimate friend of the latter had no suspicion of the deception. Suppose this absent Dick should put in an appearance, what an interesting complication would follow! But such an *expose* would be nothing serious in itself, and he did not care particularly about it. But he was distrustful of his own abilities as a baseball player. He knew that he had been an excellent player, and he had a strong suspicion that he was still good at it. He was in fine condition, had never felt better; but he shrank from assuming such prominence where thousands would expect so much of him.

"I would like to oblige you, Tom; but ——"

Just then one of the batsmen, about a hundred yards distant, gave utterance to a shout of warning, and, raising his eyes, Harry caught sight of the ball coming straight toward him like a cannon-shot. The instinct of the "baseballest" showed itself, as, instead of dodging, he threw up his hands and caught it directly in front of his face. A general clapping of hands followed the clever feat, and the captain of the Invincibles slapped him on the shoulder.

"Bully! that was done in your old-fashioned style. Come, don your uniform, for there come the Vampires, and it is about time to begin play."

The catch had given Harry the needed confidence in himself, and he acceded to the urgent request of Tom, and the two made their way to the club-house.

CHAPTER XVIII.

OPENING OF THE GAME.

Fifteen minutes later Harry Conway sauntered out from the club-house in the showy uniform of the famous Invincible Baseball Club; and soon found himself upon a bench placed back of the umpire's position for the accommodation of the players, he awaited the opening of the game and the time when possibly he would be called upon to bear a part therein. The keeper of the grounds was pulling up the stakes and ropes that inclosed the pitcher and catcher's positions, and the respective captains of the Invincibles and Vampires, having agreed upon an umpire, were staring up in the air at a copper which Tom had flipped for the purpose of deciding who were first to go to the bat. Harry was watching these proceedings and looking around at the thousands of spectators, when he heard a hurried step behind him, and someone tapped him on the shoulder.

"How are you, Dick? Glad to see you in uniform. Going to play?"

"Can't tell; I'm tenth man to-day."

"Sorry for that. Why didn't Tom set you to work? If the boys don't win to-day it will be all up with them. I've five thousand put up on them, and this is *the* game of the season."

"We're going in to win; you may depend on that. I hope none of the boys will become disabled, for I am out of practice, and wouldn't have been here if Tom hadn't urged me so hard—and the regular subs are away."

"You ought to have been on the regular nine, Dick. You could have made a good thing of it. You're booked for next year, remember."

"That's a long way ahead," laughed Harry. "If we get defeated to-day, maybe that the backers of the club will give up the business in disgust before another season comes round."

This conversation of itself would have no claim for record in this place, but for the fact that it was held between Harry Conway of the first part and Dick Adams of the second; for it was the latter who had taken the pains to run out upon the field and add a few words of encouragement to his particular friend Dick, who might be called upon to bear a hand in the impending contest. As he retreated with his quick, jaunty step, Harry watched him until he saw himtake one of the seats on the upper row of the reserved lot.

"Strange!" he thought to himself. "By what a curious providence I am thrown in contact with Dick again. It must be that I have made myself the perfect counterpart of this other Dick, for no one seems to doubt my identity with him; but I shall not dare to play the deception long, for I shall be sure to be caught."

Just then the umpire called play, and the Invincibles, who had won the toss, scattered to their different positions in the field, while a large, athletic Vampire took his place at the bat. A few minutes' waiting followed, during which Tom, the pitcher, stood nursing the snowy-white ball in his hand, and looking back and around to make sure that all his men were in position. He made one or two signals to those of his players who were not standing upon the exact spot, and then he faced the batsman. The situation at this time was deeply interesting. Full twelve thousand men were in the inclosure, with their eyes all centered upon the combatants; from trees, the tops of carriages, houses, and improvised scaffolds, glasses were pointed in the same direction. Away out in the field, separated by long distances, stood the fielders, with their hands upon his hips, and his feet spread far apart, and the other two in a careless, easy attitude, ready to leap and run in any direction on the instant the necessity should arise. The basemen, as a matter of course, stood off their bases, the one guarding second being a full way between that and first. The short-stop, between second and third, was picking it up on the rebound, as it struck the fence behind with a bang as if it were solid stone. A second pitch came nearer the mark, but still it was not struck at. The third was also disregarded, when the umpire reminded the Vampire of his duty by calling a strike upon him. The amazed, indignant look which the player turned upon him seemed to soften his heart, for the next pitch was precisely similar, was called, and thus the balance was restored. When the white sphere came in again, the batsman made a quick, vicious strike, but missed it altogether, and it landed squarely in the hands of the catcher. Then the Vampire held off a little, but the second strike resulted in precisely the same manner; and as the ball was thrown to Tom, he turned about and walked away as if he were very much accustomed to the same thing, while the second striker settled himself in position, and rubbed some dirt on his hand and along the handle of the bat, as if he meant to strike a blow that would send it flying from his hands unless he did so. He was a short, bow-legged fellow, with very red hair, and he grasped the bat nearly in the middle, instead of at the end. But he knew himself, and the first ball that was pitched he struck and hit fairly, sending it on a hot skip directly to second base, by which it passed, in spite of the desperate efforts of the baseman to get back in position in time to head it off, while on the very instant the batsman dropped his club and went for his base like a deer. He succeeded in reaching it, too, just before the centre-fielder sent the ball in to the man guarding the position.

This opening was not very auspicious for the Invincibles, and many a heart felt a gloomy foreboding that defeat awaited their favorites to-day. The catcher now came close to the bat, the vigilance of pitcher and baseman was redoubled, and from second to second seconds fumbling the soiled ball, while he looked slyly over his shoulder at first base, in the hope of catching the runner napping. The latter danced about, first off and then on the sand-bag, as if tempting him to throw, and the very instant the pitcher drew back his hand he started at full speed for second. But the batsman was equal to the contest to decide whether the Vampires could steal their bases upon the catcher of the Invincibles. It was speedily settled, for the runner was not within a dozen feet of the second base when he heard himself called "out," and saw that the ball was in the hands of the baseman. The neat manner in which this was done called forth no little applause from the patrons of the Invincibles, and they were waived as they marked out two men upon their score-cards, and saw that none were upon bases.

The third man at the bat seemed to comprehend the responsibility that rested upon him, and as he walked to the home-plate he spread his feet apart, dug his spiked heels into the ground, and with his eyes fixed upon the pitcher he stooped down with a quick movement, and rubbing his hands upon the ground griped the ashen club with a resolve to do something extraordinary. He waited until the ball came just to suit him, when he gave it a tremendous blow that sent it away up in the air and far down the field. But the centre-fielder had his eye upon it, and he kept backing, backing until he stood in the right spot, when the ball settled into his hands; and the Vampires were out, with not a run made.

The cheers at such brilliant play are always ready to applaud, and they did it heartily, while the player was compelled to lift his hat once or twice, as he came in from the field.

But how were the Invincibles to make out, now that it was their turn at the bat? That was soon to be seen. The first who struck the ball sent it to the short-stop of the Vampires, who headed him off from first base, and he took his seat. The second made a beautiful hit, that enabled him to run clean round to third base. The third went out on a foul, and the fourth was unable to hit the ball at all, so that the innings closed with no run upon either side, and with the belief among many that the wonderful Zigzag of the Vampires excelled the pitcher of the Invincibles, who had the hardest contest of their lives before them to-day.

Thus the game progressed until six innings had been played without a run being scored by either side. On the seventh the Vampires got one man in, on a misplay by the short-stop of the Invincibles, who injured his hand so badly that he was compelled to withdraw.

"Quick, Dick!" shouted the captain to Harry Conway; "take his place and help us through."

TO BE CONTINUED.

A MONTH OF MEMORABLE DAYS.—The month of April is full of days commemorative of eventful periods during the late war. On the 3d Richmond was evacuated, and occupied on the 3d by the Federals, in 1865; on the 6th the bloody battle of Shiloh, in 1862; Island No. 10 surrendered on the 7th, in 1862; battle of Pittsburg Landing on the 7th, in 1862; surrender of Gen. Lee on the 9th, 1865; Fort Sumter first bombarded on the 12th, in 1861; on the 13th the war was ended, practically, in '65; Sherman occupied Raleigh, and Lynchburg surrendered on the 13th, in '65; on the 14th President Lincoln was assassinated, and Andrew Johnson inaugurated on the 15th, in '65; all North Carolina forts and arsenals were occupied by Confederates on the 16th, in '62; President Davis was captured on the 10th, in '65; Virginia seceded on the 7th, in '61; Massachusetts volunteers mobbed in Baltimore on the 19th, in '61; Gosport Navy Yard evacuated and burned on the 20th, in '61; Harper's Ferry burned on the 20th, in '61; Lower Mississippi opened on the 24th, in '62; Fort Macon captured on the 25th in '62; on the 26th General Joe Johnson surrendered and J. Wilkes Booth was shot; on the 28th Admiral Farragut captured New Orleans, in '62; on the 29th, in '63, occurred the battle of Grand Gulf; on the 30th was fought the battle of Sabine Ford, in '62. Thus, we see, the greatest events of the unhappy four years occurred during this month.

WILLIAM CHARLES MACREADY, Eminent English Tragedian.

WILLIAM CHARLES MACREADY.

The great English tragedian William Charles Macready died at his home at Weston-Super-Mare, England, on April 29, at the age of 79 years. Although it may be said that he died of old age, it is alleged that the immediate cause of his death was a disease of the brain. He was born in London, Eng., on March 3, 1793, and was the son of an actor who held a good position at Drury Lane Theatre, then under the management of Mr. Harris. He was educated at Rugby school, and his father desired that he should be fitted for the pulpit. When he had arrived at the age of seventeen years, adversity overtook his father, and, obliged to abandon his studies, young Macready decided to become an actor. He made his début at Birmingham, in 1810, playing Romeo. The success he met with was sufficient to encourage him in pursuing the profession which he had chosen, and during the succeeding six years he was engaged in close study and practice at the theatres in Dublin, Bath, Liverpool, Newcastle, etc. On Dec. 16, 1816, he made his first appearance on the London stage, at Covent Garden, acting Orestes in "The Distressed Mother," which character, it is said, he selected to avoid comparison with the then established favorites, John Philip Kemble and Edmund Kean. He met with fair success, and subsequently acted Othello, Gambia in "The Slave," Rob Roy and Richard III. His chief success was made in Rob Roy. The engagement did not prove a brilliant one, although he was favorably received, and laid the foundation for his future success. In 1817 he acted the original character of Pescara in "The Apostate," which the elder Booth had refused, but afterwards made one of his leading roles. His merits as a tragedian were never acknowledged until he acted upon the same stage, in 1820, the chief character in "Virginius," a tragedy of Sheridan Knowles', which was then performed for the first time, and in which he achieved great success—so great, indeed, that veteran judges of acting have claimed that in that he has never had an equal. Subsequently his masterly delineation of Damon, of which part he was also the original representative, enabled him to take rank with Edmund Kean; and after that player's retirement, up to the period of his own, he was acknowledged to be the chief and unrivaled actor of the English stage. Among other characters he was the original representative of Richelieu and William Tell. In 1826 he paid his first visit to America, and made his first appearance at the Park Theatre on Oct. 2 of that year, acting in Virginius. Concerning what he generally took to be "Records of the New York Stage," he "attracted a crowded and enthusiastic auditory, and the criticisms of the following day pronounced him second only to Cooper. A closer acquaintance with his merits, as displayed in Macbeth, Damon, Hamlet, William Tell and Coriolanus, soon forced the reluctant acknowledgment that he was the only chaste, finished and classic actor that had ever graced the American stage." At the end of that season he returned to England, and during the fulfillment of an engagement at Drury Lane he achieved one of his greatest successes while impersonating Macbeth. In October, 1830, while acting at that theatre, he added to the number of characters he had personated, and stood several seconds fumbling the soiled ball, while he looked slyly over his shoulder at first base, in the hope of catching the runner napping. The latter danced about, first off and then on the sand-bag, as if tempting him to throw, and the very instant the pitcher drew back his hand he started at full speed for second. But the batsman was equal to the contest to decide whether the Vampires could steal their bases upon the catcher of the Invincibles. It was speedily settled, for the runner was not within a dozen feet of the second base when he heard himself called "out," and saw that the ball was in the hands of the baseman. The neat manner in which this was done called forth no little applause from the patrons of the Invincibles, and they were waived as they marked out two men upon their score-cards, and saw that none were upon bases.

The third man at the bat seemed to comprehend the responsibility that rested upon him, and as he walked to the home-plate he spread his feet apart, dug his spiked heels into the ground, and with his eyes fixed upon the pitcher he stooped down with a quick movement, and rubbing his hands upon the ground griped the ashen club with a resolve to do something extraordinary. He waited until the ball came just to suit him, when he gave it a tremendous blow that sent it away up in the air and far down the field. But the centre-fielder had his eye upon it, and he kept backing, backing until he stood in the right spot, when the ball settled into his hands; and the Vampires were out, with not a run made.

The cheers at such brilliant play are always ready to applaud, and they did it heartily, while the player was compelled to lift his hat once or twice, as he came in from the field.

But how were the Invincibles to make out, now that it was their turn at the bat? That was soon to be seen. The first who struck the ball sent it to the short-stop of the Vampires, who headed him off from first base, and he took his seat. The second made a beautiful hit, that enabled him to run clean round to third base. The third went out on a foul, and the fourth was unable to hit the ball at all, so that the innings closed with no run upon either side, and with the belief among many that the wonderful Zigzag of the Vampires excelled the pitcher of the Invincibles, who had the hardest contest of their lives before them to-day.

Thus the game progressed until six innings had been played without a run being scored by either side. On the seventh the Vampires got one man in, on a misplay by the short-stop of the Invincibles, who injured his hand so badly that he was compelled to withdraw.

"Quick, Dick!" shouted the captain to Harry Conway; "take his place and help us through."

TO BE CONTINUED.

A MONTH OF MEMORABLE DAYS.—The month of April is full of days commemorative of eventful periods during the late war. On the 3d Richmond was evacuated, and occupied on the 3d by the Federals, in 1865; on the 6th the bloody battle of Shiloh, in 1862; Island No. 10 surrendered on the 7th, in 1862; battle of Pittsburg Landing on the 7th, in 1862; surrender of Gen. Lee on the 9th, 1865; Fort Sumter first bombarded on the 12th, in 1861; on the 13th the war was ended, practically, in '65; Sherman occupied Raleigh, and Lynchburg surrendered on the 13th, in '65; on the 14th President Lincoln was assassinated, and Andrew Johnson inaugurated on the 15th, in '65; all North Carolina forts and arsenals were occupied by Confederates on the 16th, in '62; President Davis was captured on the 10th, in '65; Virginia seceded on the 7th, in '61; Massachusetts volunteers mobbed in Baltimore on the 19th, in '61; Gosport Navy Yard evacuated and burned on the 20th, in '61; Harper's Ferry burned on the 20th, in '61; Lower Mississippi opened on the 24th, in '62; Fort Macon captured on the 25th in '62; on the 26th General Joe Johnson surrendered and J. Wilkes Booth was shot; on the 28th Admiral Farragut captured New Orleans, in '62; on the 29th, in '63, occurred the battle of Grand Gulf; on the 30th was fought the battle of Sabine Ford, in '62. Thus, we see, the greatest events of the unhappy four years occurred during this month.

WILLIAM CHARLES MACREADY.

The great English tragedian William Charles Macready died at his home at Weston-Super-Mare, England, on April 29, at the age of 79 years. Although it may be said that he died of old age, it is alleged that the immediate cause of his death was a disease of the brain. He was born in London, Eng., on March 3, 1793, and was the son of an actor who held a good position at Drury Lane Theatre, then under the management of Mr. Harris. He was educated at Rugby school, and his father desired that he should be fitted for the pulpit. When he had arrived at the age of seventeen years, adversity overtook his father, and, obliged to abandon his studies, young Macready decided to become an actor. He made his début at Birmingham, in 1810, playing Romeo. The success he met with was sufficient to encourage him in pursuing the profession which he had chosen, and during the succeeding six years he was engaged in close study and practice at the theatres in Dublin, Bath, Liverpool, Newcastle, etc. On Dec. 16, 1816, he made his first appearance on the London stage, at Covent Garden, acting Orestes in "The Distressed Mother," which character, it is said, he selected to avoid comparison with the then established favorites, John Philip Kemble and Edmund Kean. He met with fair success, and subsequently acted Othello, Gambia in "The Slave," Rob Roy and Richard III. His chief success was made in Rob Roy. The engagement did not prove a brilliant one, although he was favorably received, and laid the foundation for his future success. In 1817 he acted the original character of Pescara in "The Apostate," which the elder Booth had refused, but afterwards made one of his leading roles. His merits as a tragedian were never acknowledged until he acted upon the same stage, in 1820, the chief character in Sheridan Knowles' tragedy of "Virginius," which was then performed for the first time, and in which he achieved great success—so great, indeed, that veteran judges of acting have claimed that in that he has never had an equal. Subsequently his masterly delineation of Damon, of which part he was also the original representative, enabled him to take rank with Edmund Kean; and after that player's retirement, up to the period of his own, he was acknowledged to be the chief and unrivaled actor of the English stage. Among other characters he was the original representative of Richelieu and William Tell. In 1826 he paid his first visit to America, and made his first appearance at the Park Theatre on Oct. 2 of that year, acting in Virginius. Concerning what he generally took to be "Records of the New York Stage," he "attracted a crowded and enthusiastic auditory, and the criticisms of the following day pronounced him second only to Cooper. A closer acquaintance with his merits, as displayed in Macbeth, Damon, Hamlet, William Tell and Coriolanus, soon forced the reluctant acknowledgment that he was the only chaste, finished and classic actor that had ever graced the American stage." At the end of that season he returned to England, and during the fulfillment of an engagement at Drury Lane he achieved one of his greatest successes while impersonating Macbeth. In October, 1830, while acting at that theatre, he added to the number of characters he had personated, and which were probably never approached. In 1836, while performing at the Haymarket, he impersonated Melantius in "The Bridal," his own adaptation of Beaumont's "Maid's Tragedy." In October, 1837, he assumed the management of Covent Garden, which he retained for two seasons, during which time he revived several of Shakespeare's plays with the original text restored, and with accuracy in detail, as regards scenery, costumes and accessories, never before or since surpassed on any stage. He opened his first season with "A Winter's Tale," acting the character of Leontes, and James R. Anderson that of Florizel. During that season "The Lady of Lyons" was acted for the first time, and on Sept. 27, 1839, the date of the commencement of his second season, "Richelieu" was performed for the first time. Among the most noted of his Shakespearean revivals were "A Winter's Tale," "The Tempest," "Coriolanus" and "Henry V." Although magnificent productions Mr. Macready achieved a great artistic success, they were, pecuniarily, failures. On retiring from Covent Garden he acted at the Haymarket, and during his engagement he appeared in Bulwer Lytton's "Sea Captain." On Jan. 27, 1843, he assumed the management of Drury Lane, which he continued during two seasons. Among his Shakespearean revivals at that house were "The Merchant of Venice," "As You Like It," "Othello," "King John," "Cymbeline" and "Much Ado About Nothing." Subsequently, when Bulwer Lytton's comedy of "Money" was first produced at the Haymarket, Mr. Macready acted Alfred Evelyn, and for ninety-nine subsequent nights. In the fall of 1843 he revisited America, and performed a series of brilliant engagements in the principal cities, making his last appearance on the stage of the Park Theatre, Sept. 27, 1844. In October, 1848, he reappeared at the Astor-place Opera-house and announced a farewell tour of the United States. He also gave readings at Stuyvesant Institute, devoting the receipts of one evening to the widow of Edmund Simpson, manager of the Park Theatre. After fulfilling engagements in the principal cities, and being the recipient of a public dinner at New Orleans, La., he returned to New York and was announced to perform Macbeth at the Astor-place Opera-house under the management of William Niblo and the late James H. Hackett. Upon the occasion of this performance a reading at the origin of which has generally been attributed to the late Edwin Forrest. It is said that in 1845, while Mr. Forrest was acting Macbeth at the Princess' Theatre, London, Eng., he received a few hisses which were charged upon Mr. Macready as the instigator; and some time after Mr. Forrest openly hissed Mr. Macready while acting Hamlet at Edinburgh, Scotland. Mr. Forrest publishing a justification of himself for so doing in *The London Times*. Previous to Mr. Macready's appearance at the Astor-place Opera-house, several articles said to have been written by Mr. Forrest, and commenting severely upon Mr. Macready and his performances, were published in the daily papers and greatly excited the populace. We do not, however, believe that the late Edwin Forrest ever directly counseled or encouraged the riotous proceedings. Rather, injudicious friends and admirers softened some of the asperity of Mr. Macready's opponents, and many have lived to regret the part they took in an affair which has left so deep a stain upon the character of the city."

On his return to England he performed a series of farewell engagements in all the principal cities, terminating at the Haymarket, London, June, in the character of Macbeth on Feb. 26, 1851, he acted for the last time and took his farewell of the stage and public. After the conclusion of the tragedy, Mr. Macready, dressed in black clothes, came before the audience and addressed to them the following farewell words:

LADIES AND GENTLEMEN.—My last theatrical part is played, and, in accordance with long-established usage, I appear once more before you. Even if I were without precedent for this act of duty, it is one which my own feelings would irresistibly urge upon me; for, as I look back upon my long professional career, I see in it but one continuous record of indulgence, favor and support extended to me, chiefly me in my onward progress and upholding me in most trying emergencies. I have, therefore, been desirous of offering you my parting acknowledgments for the partial kindness with which my humble efforts have uniformly been received, and for a life made happier by your favor. The distance of five-and-thirty years has not diminished my recollection of the encouragement which gave fresh impulse to the inexperienced essays of my youth, and stimulated me to perseverance when struggling hard for equality of position with the genius and talent of those artists whose superior excellence I ungrudgingly admitted, admired and honored. The generous encouragement helped to place me, in respect to pecuniary emolument, on a footing with my distinguished competitors. With the growth of time your favor seemed to grow; and, undisturbed in my hold in your opinion, from year to year I found friends more closely and thickly clustering round me. All I can advance to testify how justly I have appreciated the patronage thus liberally awarded me is the devotion throughout those years of my energies to your service. My ambition to establish a theatre, in regard to decorum and taste, worthy of our country, and to leave in it the plays of our divine Shakespeare fitly illustrated, was frustrated by those whose duty it was, in virtue of the trust committed to them, themselves to have undertaken the task. But the good seed has yet taken root, and the good and creditable productions of certain of our present managers we have assurance that the corrupt editions and unseemly presentations of past days will never be restored, but that the purity of the great poet's text will henceforward be held on our English stage in the reverence it ever should command. I have little more to say. By some, the relation of an actor to his audience is considered a slight and transient. I do not feel it so. The repeated manifestations, under circumstances personally affecting me, of your favorable sentiments toward me, will live with life among my most grateful memories; and because I would not willingly abate one jot in your esteem, I retire with the belief of yet unfailing powers, rather than with a sense of failure, set in contrast the feeble style of age with the most vigorous exertions of my better years. Words—at least such as I can command—are ineffectual to convey my thanks. In offering them, you will believe that I feel far more than I give utterance to. With sensations of the deepest gratitude I take my leave, bidding you, ladies and gentlemen, in my professional capacity, with regret and most respectfully, Farewell.

Mr. Macready had acquired a handsome fortune as the fruits of his professional industry, which he enjoyed during his twenty-two years of retirement. His high position had been attained by severe study and practice, as he had many natural defects to overcome—such as mannerisms and a harsh voice—not completely eradicate. There was a hesitancy in his manner of speaking, for which he had been much ridiculed, yet the decided histrionic ability which he possessed more than outweighed all minor defects. He suffered greatly from nervousness, and to find an actor during the performance occupying any other position than the one that had been assigned him at the rehearsal would completely unnerve him. This failing, becoming known to the dramatic profession, gave rise to a great number of practical jokes which various members of stock companies perpetrated on Mr. Macready in retaliation for his imperious, overbearing manner while conducting rehearsals, an account of some of which may be found below. The portrait of Mr. Macready which appears in this issue is a copy of a steel

NEW YORK CLIPPER.

SATURDAY, MAY 10, 1873.

TO CORRESPONDENTS.

☞ Letters seeking information replied to only through this department; no answers by mail.

PHILA. BOYSBURY.—If the Athletic entry fee was not paid on the day they played their first match with the Philadelphia Club, that game is *null and void* as far as the championship record is concerned, and no action on the part of the Athletics can make it otherwise. They may not consider it void, and may hold it to be a regular defeat so far as they are concerned, but justice to other clubs requires that no rule shall be violated simply because two clubs agree to ignore a rule. No club is entered until the fee is paid, and no match can count until a club has entered.

G. K. M., Mansfield, O.—1. The game of vingt-et-un, or twenty-one, is in receiving cards whose united pips amount to twenty-one or nearest that number; the count cards counting ten each, and the aces one or eleven, as the player chooses. In case of a natural, formed by a tenth card and an ace, the holder receives double the amount he bet. If the dealer holds a natural, he receives double from all the players, unless a natural is also held by one of them. If dealer and take his build off the diamond, and put it on the spade.

READER, Hoboken.—1 John Brougham was the only artist that ever performed in New York City and Philadelphia on the same night. 2. We cannot state with certainty where "Uncle Tom's Cabin" in a dramatic form was first performed. In this city a version by C. W. Taylor was first performed at Purdy's National Theatre during the season of 1861-2.

A. B., Windsor.—1. The dealer has no right to say how many cards any player drew except himself. 2 D need not count his cards before C bets, as he forfeits the money if he holds a foul hand. C must therefore call him or pass out. 3 Grease the fowls well with fresh lard or butter.

DOCK SMITH, Newman.—All the information that we can give additional to that you are already possessed of is that the pig Pope was picked up in the streets, and that he fought two dogs in this city, winning both times. There are parties now residing here who were present at these encounters.

READER, Palestine.—If the dealer has turned down the trump and another player made it, then the dealer cannot play alone. Only the party who takes the responsibility of the trump, by ordering up, making, or taking up, can play it alone. There cannot be two lone hands.

L. M. H., Boston.—1. If A was 5 and B 4, then A, who saved his jack, wins the game. If B, who held high and low, had the game, still A would have gone out before him with the jack. 2. A wins, as jack is scored the moment it is turned.

BERT.—1. He is traveling with a circus. See the annual record of events recently published in THE CLIPPER. 2. To become a successful acrobat and gymnast, it is necessary to commence practice when very young, because the limbs are then supple and constant practice keeps them so.

GILLAN, Utica.—1. She is living in England. 2. Barry Sullivan has acted in all the principal American cities. 3. M. F. B. Conway is an Englishman; Mrs. Conway an American. 4. We believe so. 5. Robert Bonner is an Irishman.

F. F., Cincinnati, Ohio.—1. President Lincoln was paid his salary in greenbacks, as they are legal tender, being a legal tender. 2. American ministers abroad are entitled to their salaries in gold, they being fixed on a gold basis.

GEO. D., Stafford's Springs, Conn.—Salina was entered in the Metairie Club Purse of $1,200, four-mile heats, run Dec. 9, 1871, and won by Foster; Salina being distanced in the fourth heat.

DECLINED.—"We Must Fall," "Allie Dee," "My New Role," "Rose McFadden," "The Car Dead Beat," "Brave Men Only," "The Coming Fly," "To Miss Mattie," "The Actress."

THOMAS NOE.—The Boston Club are the present champions. The championship dates from the close of one season to that of another. The Bostons cannot be deprived of the pennant until Nov. 1873.

W. H. P.—The Mutuals were organized some ten years ago. Their first nine included Bond, Burns, Start, Gavegan, Bogart, McMahon, Spence, H. B. Taylor and Stoken. They are co-operative this year.

FANNIE, Baltimore.—Please name the recognized rules for the game of railroad euchre, and we may arrange the disputed points among ourselves. We shall not undertake to do it.

ALPHA.—It depends on what has made the ball dead. A ball is dead to a certain extent when it is foul, and when it is stopped by obstructions. In the former case a base cannot be run on the dead ball, but in the latter it can.

J. G., New Brunswick.—1. The beggar and dealer can decide the cards without consulting the other players, who have nothing to do in the matter. 2 James Coburn fought Jack Looney.

G. F. P., Yatesboro.—There have been several women acting in the United States within the last twenty years, notably Mrs. Surratt, Bridget Durgan, and on Friday last, at last, Susan Eberhardt.

KALAMAZOO.—1. A B would not have to win the game, according to the language used. 2 Betting on a certainty is legitimate, unless it can be shown that fraud was resorted to in order to wager.

H. C.—As at the point mentioned, Carmine street runs nearly east, which northern corner do you refer to? Suppose you define the matter to your own satisfaction by consulting a map. No answers by mail.

T. C. C., East Saginaw.—Please state distinctly the fresh engagements and departures, and send reports of all places as long as they remain open.

J. S. I., Little Falls.—We do not know, but a letter addressed to him in care of this office might elicit the information.

PAULINE, West Troy.—Charles Fechter was born in London, Eng. His father was a German, and his mother an Englishwoman.

READERS J. AND C., Chicago.—The dealer must give each player the same number of cards on each round. He cannot give A two cards to the others, and only one to himself.

CHARLES F. C., North Bridgewater.—James Robinson claims to be the champion bareback rider of the world, and is willing to defend the championship.

C. A., Binghamton.—Either White, Smith & Perry, or White & Goullard of Boston, Mass., as per their advertisement in this issue.

RELIGION, Louisville.—A loses. As there were two services on Sunday, he ought to have specified which of them he meant when he made the bet.

DAN, Bloomington.—1. Dick Sliter died at Jackson, Mich., May 23, 1861. Have no record of his age. 2. He was born in November, 1833. 3. We do not require one.

KELLY.—1. Both of the new M bats 6's and a 3, throw for B's throw of two 5's and a 6, and C's throw of three aces, both beat him. Three aces beat 17 at raffles.

CLIPPER.—1. The cards played being 4, 4, 6, 2, 5, and 3, entitles B to a run of five for his tray. 2. C is wrong, for D is entitled to four for the run.

KNOX, Hagerstown.—The stumping process cannot be adopted without seriously injuring the pup. It is much better to let it grow.

HARRY.—Backing the $25. It was not a confirmed bet, but only one proposed. A confirmed bet requires the consent of both parties.

G. G., Chicago.—1. In case of a misdeal, the dealer forfeits the game and all dependent on it. 2. If the player did not let the card leave his hand, he can take it back.

R. S. G., Nashville.—Peaches will do you no good. Take plenty of exercise, and keep the bowels regular by the use of aperient medicine.

W. H., Portland.—George M. Kelley performed the best leaping that is on record, and has retired from the profession.

CONSTANT PATERSON.—1. There are no rules in Hoyle for the game of railroad euchre. 2. We have not space for the list.

J. H. H.—Harry Bassett and Longfellow never ran together at Jerome Park. They only met twice, at Long Branch and at Saratoga.

J. M. H.—A player at casino can have two builds on the table at the same time. 2. There are five acts in "As You Like It."

H. Fechter, the Parisian.—Charles Fechter was born in London, Eng. His father was a German and his mother an Englishwoman.

READER, Brooklyn.—The English players who came here in 1868 played several games of baseball, and they were easily beaten in all of them.

READER, Boston.—We had no right to touch or help the cards, and as no man can profit by his wrongdoing he has no claim to the money. There must be a fresh deal.

W. H., Williamson, Waco.—Your question is answered nearly every week. The fastest time in a pedestrian for 100 yards is 9¾ seconds, made by George Seward.

SCRABBLE, St. Louis.—In forward jumping the ground must be measured from toe to heel, being the actual distance cleared.

FITZ, Hollister.—The man who refused to obey the order of the referee forfeits the money, which should be given to Shaughnessy. Bets go the same way.

STAKEHOLDER, Milbury.—The man who failed to appear loses.

W. A. G., Brooklyn.—John Allen, of "Wickedest Man" fame, died at West Perth, N. Y., Aug. 16, 1870.

CONSTANT READER, Philadelphia.—We are not aware of his ever having followed that occupation.

T. DOUGLASS, Paterson.—If you wish your challenge inserted in THE CLIPPER, a deposit must be sent on.

PHILADELPHIA.—1. Hunting is going out of vogue, not usually travel with it. 2. The same as in variety halls.

J. O. L., Lawrence.—Write to Shannon, Miller & Crane, as per their advertisement.

K., Skaneateles.—1. She is performing in England. 2. She is not. 3. We believe not.

C. H., Haverhill.—It is the best advertise that you have the papers for disposal.

W. & COMPANY.—1. For three months, cash in advance, $10. 2 Your business communication is quite plain.

BERNADOTTE.—1. Liverpool, Eng., is on the river Mersey. 2. They can use sail water.

H. R. C., Bloomington.—Neither Captain Bogardus nor any other man ever killed 100 straight pigeons in a match.

T. C.—The Cunard steamers have been running to Jersey City for twenty-six years.

E. R., Evansville.—Accept our thanks for the memento.

C. H. F.—He can hold office as often as he is elected.

FRANK M., Baltimore.—Thanks for the old-times.

BISTON.—It is called the Chaudiere Navy Yard.

MAX NIEDLINGER, Fort Wayne.—Not upon record.

H. G., New Orleans.—Contributions received.

G. L. S., Brooklyn.—From $10 to $15 per week.

J. L. Z., Cincinnati.—B loses $45 and the hat.

E. G., Lock Haven.—A and B lose the game.

H. G., Pittsburgh.—Yes; to Mr. Philip Lee.

S. T. U., San Francisco.—Items received.

R. S., Fulton.—B is wrong, and loses.

G. ARCHER.—Will be pressed soon.

F., Chicago.—Filed for publication.

CONSTANT READER.—About $2,000.

PLAY.—Not that we are aware of.

JAMES RYAN.—Cannot state.

LATEST NEWS.—From Washington we have received the important intelligence that another soldier has been sent to reinforce our army operating against the Modocs in their little Lava-beds.

THE ORIGINAL SUPPLY BILL.—Wm. M. Tweed.

AMUSEMENTS IN AMERICA.

The old show-bills published from week to week in the columns of THE CLIPPER are interesting because they recall the names of some former favorites to whom the drama of life is played out, and of others who linger in idleness behind the scenes waiting for the last act in this world's stage. But the show-bills serve another purpose. They are valuable as land-marks on the road of amusements. Thirty years ago a "One-horse Circus" maintained a profitable existence. To-day the reader is bewildered at the announcement of vast caravans carrying droves of horses, jungles of beasts and armies of men, all exhibited under acres of canvas at an admission fee of fifty cents—"children under ten years of age half price." Thirty years ago a single delineator of the plantation negro sufficed to delight an audience. To-day "gigantic combination" troupes of minstrels, embracing every variety of talent, find some difficulty in coaxing the indifferent public to attend their many-featured entertainments. Thirty years ago a very cheap wizard, performing very transparent "illusions," drew wondering crowds to his poorly-trimmed "temple of magic." To-day the accepted prestidigitator must be an artist of the rarest talent; while the traveling fakirs find it necessary to advertise gifts of houses, horses and penny whistles in order to earn a moderate living. But let us do no injustice to the past. Thirty years ago the standard of dramatic excellence in this country was as high as, if not higher than, it is to-day. The progress that has been made, however, in the building of theatres, in providing comforts and luxuries for audiences, and, most of all, in the management of the stage and in the elaboration and working of theatrical machinery, measures the constantly growing demand for the best class of amusements.

We are not, properly speaking, a musical people. In Paris or Vienna all classes attend the opera. Provision is made for the patronage of the poor. On the payment of twenty cents they may get a chance to hear the best singer, while other seats in the same house are sold, perhaps, as high as twenty dollars. Here the opera is patronized almost exclusively by the fashionables. It appeals to no wide-spread popular taste, as it does in France or Germany or Italy. And yet we pay more money to singers than any other nation on the face of the earth. The best of native and European musicians gather their most abundant harvest of lucre in America. It is not that we are particularly fond of music. It is, rather, a desire to enjoy the best which the market affords that induces the wealthy Mr. Bullbears to purchase a dozen four-dollar tickets for the opera which in his innermost heart he detests.

The American taste demands, over and above all other things, *novelty* in amusements. All our city readers remember how, half a dozen years ago, the old Academy of Music was crowded, night after night, to witness the odd pranks and curious jugglery of the Japanese Troupe. "Little All Right" was the fashion of the town. We who were jaded with an excess of amusements opened our eyes in wondering admiration at the tricks and devices of the Celestial acrobats. The fever subsided after a little time. The novelty wore off, and it was discovered that the foundation on which the popularity of the Japs rested was not very substantial. A still better illustration of the love of novelty was afforded at about the same time in the marvelous success of "The Black Crook." Mr. Charles M. Barras, a poor man, who in a small way was an excellent character actor, wrote an odd play, introducing some new stage effects, and entitled it "The Black Crook." He submitted it to several managers, who rejected it, and finally it fell into the hands of Mr. William Wheatley of Niblo's Garden. Under circumstances already detailed in these columns it was eventually brought out—almost by pure accident. What followed is written in the chronicles of amusements. Mr. Barras accumulated an independent fortune from the production of a piece to which he contributed little more than the name. The managers gathered greenbacks as Aladdin gathered gold. For a time it seemed as if "The Black Crook" were the axis on which amusements revolved. Everybody witnessed it; the majority openly, the minority on the sly. Everything conspired in its favor. A gin-and-milk minister preached against it and aroused a pious desire to see it, under the false impression that it combined all the indelicacies of the season. It was a novelty. When that is said, all is told. While the tide was at its flood the managers catered to the public judiciously. A constant succession of surprises was developed. The play held the boards for an amazing period. All roads led to the "Crook." Its popularity rose rapidly and waned slowly. When it was finally shelved in this city, other plays of a similar character were attempted, but they failed ignobly. Why was this? The dresses were quite as short, the legs quite as round the arms and shoulders quite as bare, and the faces quite as beautiful. The transformations were equally marvelous, the scenery equally wonderful, the dialogue equally vapid and senseless. But the secret of the failure lay deeper. The novelty had worn off. The leg drama was played out. It still claims its patrons by the thousand, but the great success of "The Black Crook" in the metropolis will never be repeated. Said the great Napoleon: "No man will ever equal my exploits. If I were to live my life over, I could not equal them myself." This outburst of pardonable vanity involves a bit of philosophy which projectors of spectacular dramas might profitably study.

A few weeks ago another appeal was made to the never-dying taste for novelty. A couple of scouts fresh from the plains mounted the stage at Niblo's under the leadership of our old blood-and-thunder friend and quondam contributor, Ned Buntline. The entertainment was excessively cheap—a temperance lecture delivered in a shooting gallery, with live Injuns for bull's-eyes, might stand as a synopsis of the plot. It is currently reported that Ned wrote the play in half an hour, with one hand tied behind him: but there is nothing in the drama itself which would seem to justify any such expenditure of time upon its production. However, it was a new idea to introduce genuine hunters on the mimic stage, and, like Barnum's "Niagara with real water," the "Scouts of the Prairie" drew big houses for a limited period.

Underneath this love of novelty lies a sound, good, constantly-improving taste. The Japs may come and go; the leg drama bloom and fade; the Scouts appear and vamoose; but only the good is permanent. The memory of Forrest's Lear, the living splendor of Davenport's Hamlet, the perfect finish of Jefferson's Rip Van Winkle, will be cherished and admired long after scouts and legs and acrobats are laid in forgotten dust. The American people scatter their greenbacks on novelties in the line of amusements, but they reserve their approbation and endorsement for true art and real excellence.

SQUIBS AND THINGS.

—It was a grand stroke of enterprise even on the part of our quintuple contemporaries to enter the contest with never doing things by halves, now does it by fives. No publication of those Vienna dispatches in the original German. Only the best bugle-players of his day. When Frank died, A. J. R. Hemmick and Thomas J. Connor was succeeded by Anderson, who remained with the band for years. It played itself out some years ago—Philadelphia, April 30, aged 63.

ALEXANDER, Sir W. J., Q. C.—Born in 1803; graduated at Cambridge University, Eng., in 1825; was called to the Bar, and in 1851 was appointed Queen's Counsel, the same year becoming a Bencher of the Inner Temple. In 1854 he was appointed attorney-general to the Prince of Wales.—London, Eng., May 2.

ATWOOD, Rev. John.—An active politician of New Hampshire for many years; several times a member of the State Legislature, for a considerable time State Treasurer, and subsequently Land Agent of the State. He was nominated by the democracy for governor in 1851, but failed; but the party gave that party great offense by writing a letter in favor of the Whig candidate, and was thrown overboard, subsequently becoming the candidate of the free-soil party, and being beaten by Gov. Dinsmore for Governor.—Nashua, N. H., April 28, aged 77.

BANKS, Mrs.—Mother of Hon. N. P. Banks—Waltham, Mass., April 30.

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Weekly Record of the Decease of Prominent Individuals.

COMPILED EXPRESSLY FOR THE NEW YORK CLIPPER.

ANDERSON, Joseph G.—Professional musician, colored man, a member of Frank Johnson's band, Frank died, A. J. R. Hemmick succeeded him, and Connor was succeeded by Anderson, who remained with the band for years. It played itself out some years ago—Philadelphia, April 30, aged 63.

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NEWS OF THE WEEK BOILED DOWN.

☞ The World's Exhibition at Vienna, Austria, was inaugurated May 1 by the Emperor Francis Joseph, with imposing ceremonies and in the presence of a tremendous throng of people, gathered together from the four quarters of the globe. The proceedings were opened by an address from the Archduke Charles to the Emperor, who replied briefly and then declared the Universal Exposition of 1873 opened. Owing to the neglect of the original commissioners from this country, now suspended, the affairs of the American exhibitors are reported to be in a state of confusion.

☞ The suit brought by the Bank of Lyons, Iowa, against the Ocean National Bank of this city, to recover the value of U. S. five-twenty bonds which had been deposited in the latter institution and stolen therefrom in June, 1869, was concluded in the Court of Common Pleas May 2. A verdict was rendered for $85,000, the full amount claimed, the jury at the same time censuring the bank officials for gross negligence, which was proven by the evidence adduced.

☞ A terrible calamity occurred at Dixon, Ill., May 4. About two hundred persons had gathered upon the Truedell iron bridge, spanning Rock River, to witness baptismal rites, when suddenly the structure gave way, precipitating them into the river. Up to the latest advices forty-two dead bodies had been recovered, while five persons are missing, fatally, and scores of others sustained severe injuries. Thirty-four of the killed, and fifteen of the wounded were women.

☞ The Chicago and York River Railroad, Va., was sold at auction May 2, the purchasers being Thos. Clyde of Philadelphia, and R. S. Burrows of Albion, N. Y., who bid in the road for $250,000, of which $150,000 were paid in cash. It will in future be known as the Richmond and Chesapeake Railroad.

☞ A body of U. S. troops while searching for the Modocs were ambuscaded and defeated August 26, the lieutenants Thomas, Lieutenants Howe and Wright, and twelve enlisted men being killed, while nineteen were wounded and nine are supposed to be dead. All the settlers on Butte and Bogus creeks have moved away.

☞ On May 3 Gen. Sickles formally presented to President Figueras, the joint resolution of the Senate and House of Representatives of the United States congratulating the Spanish Government and people on the passage of the bill abolishing slavery in Porto Rico.

☞ The spreading of the rails threw from the track near Loixante, Canada, three cars belonging to the Portland express train May 2, and they rolled down a thirty-foot embankment. Thirty-two persons were more or less injured.

☞ Volunteers are being recruited throughout Spain for active service against the Carlists. Don Carlos' chamberlain has been arrested at Geneva, Switzerland; he had started for Spain with a howitzer packed as baggage.

☞ A letter from Rio Janeiro, Brazil, S. A., states that recently a land-slide threw down a wall there, which crushed a building in the navy-yard, killing 20 workmen and wounding about 50 others.

☞ The total number of bodies recovered from the wreck of the steamer Atlantic up to May 1 was 349. Those brought up lately were terribly mutilated, the vessel having been nearly blown to pieces with gunpowder.

☞ James Johnson was on May 3, at Walkerton, Ont., sentenced to be hanged July 3, for the murder of George Price. Four accomplices were convicted of manslaughter and sent to the penitentiary.

☞ While James Campbell, of Philadelphia, Pa., was quarreling with his wife, May 2, his brother-in-law, Samuel Bartholemew, struck him on the head with an axe, inflicting fatal injuries.

☞ Several wooden buildings belonging to the St. Louis, Kansas City and Northern Railway, in Platte, Mo., were destroyed by fire April 29, three locomotives being badly damaged. Loss, about $50,000.

☞ The Madison branch crossing of the Louisville, New Albany and Chicago and Lake Shore Railroads was burned April 26, an old man named Klees, his daughter and her child perishing.

☞ The amount of "buck pay" returned to the U. S. Treasury by 27 members of Congress up to date is $11,000.97. Speaker Blaine's check for $4,444 60 received May 5 from Senator Sumner.

☞ Seventeen houses at Bradninck, Devonshire, Eng., were burned and many people being rendered homeless.

☞ Fred C. Losing of Troy, N. Y., was drowned in the harbor of Providence, R. I., May 5.

☞ John Robinson, who killed John O'Hara in this city, and from whom a verdict of manslaughter in the first degree was accepted, was on April 29 sentenced to State prison for life.

☞ Charles E. Richards and George E. Williams were killed by the falling of the chimney of a burning building at Newport, R. I., May 4.

☞ A fire at Sackett's Harbor, N. Y., caused by the burning of the Middlesex Stone and Brick Company's factory, Wellesley, Mass., May 4.

☞ While laboring under a fit of insanity, caused by puerperal fever, Mrs. Lizzie Heydegger drowned herself and infant in a cistern, at Kingston, N. Y., April 29.

☞ Simon and Peter Schermerhorn, of Oshoes, N. Y., were run over and killed on the Rensselaer and Saratoga Railroads, near Albany, April 30.

☞ The machine works of the Lancashire Railway Co., at Manchester, Eng., were burned April 27, entailing a loss of $400,000.

☞ Three acres of hay

THE RING.

SEDDONS AND CHAMBERS.
All the Money Up.

On Saturday afternoon, May 3, the final deposit in the match between George Seddons of this city and Arthur Chambers of Newark, N. J., was placed in the hands of the temporary custodian of the battle-money, Chambers' staking $550 and Seddons $450. The work of selecting a final stakeholder was then in order, Arthur declining to toss for choice of fighting ground until such official was chosen. Several persons were named by each principal without being able to come to an agreement, when a prominent sporting man of this city was mentioned who was unobjectionable to either, and Barney Aaron was delegated to "interview" the aforesaid gentleman and learn whether he would accept the position; in case he refused to act, which was thought probable, then some other person is to be selected at a meeting to be held on Tuesday, May 6, at four o'clock P. M. The battle-ground will also be tossed for then. The men were accompanied by their trainers, Dooney Harris for Chambers and Butt Riley for Seddons, who followed the example of George and Arthur by shaking hands when they met, thus showing their desire to "bury the hatchet." The assemblage of outsiders at the meeting was large, as a great deal of interest is taken in this affair—much more, in fact, than is usually the case in matches between men of their avoirdupois. The reasons for this are too obvious to require mention here. It is to be hoped that no attempt may be made by the friends of either prncipal to prevent the battle being decided strictly upon the merits of the men, as is the earnest desire of the fistic public. Seddons took a benefit at the Arbor, 50 West Houston street, on the evening of the 30th ult., upon which date expired his term of proprietorship of said house. The attendance was not large, and aside from the wind up the boxing was away below par. The closing box, which was between Seddons and Tim Collins, made-up for the tameness of the previous displays, however, and was loudly applauded. Uncle Tovee officiated as M. C. Chambers and Dooney Harris are announced to take a joint benefit at Harry Hill's on the afternoon of Thursday, 8th inst., this being the first time they have put forth their claims since the match was entered into. Considerable expense has been incurred in training, and much more money has still to be paid out ere the work of preparation shall have been completed; and as the object of the benefit is to defray said expenses, the supporters of boxing should rally to the assistance of Arthur and his trainer. Chambers will set-to with Barney Aaron, while Dooney is down for a go with George Rooke. Other good men will spar and Mr. Hill's company will appear in a variety entertainment.

CROKER AND BOYLAN.—The second installment of stake-money in the middle-weight match between Invincible Pete and Tough Jack must be placed in the hands of the temporary stakeholder not later than five o'clock P. M., on Friday, May 9. Croker has already commenced training, and takes his walks abroad daily from Phil. Closs' Cypress Hills Grove Hotel, near East New York, L. I., with Johnny Walker of Nottingham as trainer. It will be noted by a paragraph elsewhere, he is to take a "ben." at Harry Hill's May 12. On the same date Boylan will be the recipient of a benefit at Hibernian Hall, 328 Gold street, Brooklyn, when he will again toe the mark with Dad Cannon, and Jack says that the set-to will be rather livelier than when they faced each other at Hill's on April 29—at least it won't be his fault if it isn't. His benefit at the Varieties last week was poorly attended. He proposes to begin training at Fort Hamilton on May 13, and will have Joe Ryan as mentor.

BILLY MADDEN AND GEORGE SILER, now side-partners, gave an exhibition at Mike Ryan's hall, No. 40 Main street, Cleveland, O., April 28, and had a first-rate house. The beneficiaries set-to together, and in the wind-up George put on the gloves with Mike Ryan. They intended going from the Forest City to Toledo, but while making preparations to start for the latter place they were offered a week's engagement at the Theatre Comique, upon advantageous terms, which was accepted, and they will remain there during the present week. They desire us to offer up their thanks to Ryan for attentions paid them.

CHARLEY CANNON gave an exhibition at Hibernian Hall, Brooklyn, April 28, which was fairly attended. The sets-to worthy of mention were those between Mike Trainor and Tim Collins, Pete Croker and Steve Taylor, Cannon and Tim Collins, the latter being the wind-up. All of these were good displays of science, and the sparrers were deservedly applauded. Hughey Golden and Johnny Lynch danced jigs, while Mr. Butler vocalized comically. Uncle Tovee was master of ceremonies.

PETE CROKER is up for a benefit at Harry Hill's on the afternoon of Monday, May 12, when efforts will be made to present an entertainment of more than usual excellence. In the "closing exercises" Croker will do his level best in a sparring match with the scientific, long-armed Steve Taylor. As the proceeds of the matinee are to be devoted to the liquidation of expenses incurred in training, it is to be hoped that Pete will be greeted by a crowded house.

JONES, the New England boxer who fought Dan Kerrigan a number of years ago, is in the city. He is boniface of a hostelrie in South Boston, Mass., but intends returning there until after the mill between Seddons and Chambers.

THE MANHATTAN CRICKET CLUB will meet on their ground, foot of Ninth street, Hoboken, on May 10, when they expect to play a practice game of one inning to open the season with. Members are requested to be on the ground at two o'clock. Cricketers from other clubs are invited.....The Prospect Park Club will play their postponed Saturday game on Wednesday (7th) at the Park, at 4 P. M.

AMUSEMENTS.

"VENIMUS!" "VIDERUNT!" "VICIMUS!" FORD'S NEW OPERA-HOUSE.
Managing Directors.
PROF. J. ERFINA AND T. HARRY DONEHUE.
By request of many prominent citizens, including the GOVERNOR AND MEMBERS OF THE COUNCIL AND HOUSE OF DELEGATES,
THE COLORED AMERICAN OPERA TROUPE will reproduce Elchburg's chaste and beautiful opera
THE DOCTOR OF ALCANTARA,
on Monday and Tuesday evenings, May 12 and 13, with the entire company, together with their
GRAND CHORUS!!!
conceded by the press to be "the best on the American stage." Managers East and West wishing to negotiate for the appearance of this great novelty the coming fall season will please address
T. HARRY DONEHUE,
Business and Stage-manager, 307 Seventh street,
6-1t* Washington, D. C.

THE BERRYS.
MISS BELLE BERRY, the little blonde burlesque actress and vocalist, with new specialties. Wardrobe first-class. MR. J. BERRY, comic character vocalist, Dutch and Irish comedian, with a repertoire of new dramas, burlesques, farces, duets, &c. Managers of first-class theatres or concert halls, having dates after May 5, will please address J. BERRY, care of CLIPPER OFFICE. 6-1t*

THE ADAMS BROTHERS
ARE THUS NOTICED
by the
EVENING STAR,
PITTSBURGH, PA.:
The Adams Brothers, Charles and William, remain one week longer at the American Theatre.
These gentlemen are decidedly meritorious artists, and deserving of the success which nightly attends their efforts. We cannot now remember when we enjoyed any performance, of the kind, as much as we enjoyed their performance of their specialties, "German Emigrants" and "Little Frauds."
They close their engagement on Saturday night, and will go from here to Rochester, N. Y., to open at Shelby's Opera-house. 6-1t*

"CHEEK, OR LIFE IN TWO HEMISPHERES,"
A DRAMA, IN FIVE ACTS, WRITTEN BY E. A. LOCKE, AUTHOR OF "AMRIE'S NEW YEAR," "White Phanthom," "Sam and the Weeks," "Harold Dan," etc., has been secured and duly copyrighted according to law by HAROLD FORSBERG,
6-1t* Academy of Music, Cleveland, Ohio.

AGENTS AND MANAGERS.
ST. CLAIR HALL, PADUCAH, KY.,
IS NOW
LICENSED BY THE YEAR.
I will play companies on shares or rent hall.
6-1t ELI LEWIS, Lessee.

THE NEW MAGDALEN.
Extract from Wilkie Collins' letter to Miss Carlotta Le Clercq.
"If you are threatened with competition on the part of the sculers of pirated editions of my novels, that I have reserved scenes and effects for the author's own dramatic version which are not to be found in the novel. I finished the play before I finished the published story. While the prologue and the first act follow the published story closely, the second act (at the end) departs from it altogether, and contains an entirely new situation. The third and last act also departs from scenes and effects which have been purposely altered and varied in the novel. Thanks to these precautions, the thieves who may plunder me successfully at the beginning of the story will be quite unable to snatch the latter half of it. The only complete dramatic version of 'The New Magdalen' to be seen in America is the version which I have confided to your care."
WILKIE COLLINS.
London, April 19, 1873. 6-2t

CARD OF THANKS
TO THE
LADIES AND GENTLEMEN
WHO KINDLY
VOLUNTEERED THEIR SERVICES
AT OUR BENEFIT
ON THURSDAY AFTERNOON, MAY 1.
WE TAKE
THIS MEANS OF
RETURNING
OUR SINCERE
HEARTFELT THANKS
to the
ATTACHES OF THE THEATRE,
AND TO THE MANAGEMENT,
WHO GENEROUSLY
TENDERED US
THE FREE USE OF THE
THEATRE.
Also to the Press for their friendly notices.
6-1t Truly yours, WILSON BROTHERS.

SMITH'S OPERA-HOUSE,
EAST SAGINAW, MICH.
THE OPPOSITION CRUSHED.
We engage the BEST TALENT the country affords, and PAY THE HIGHEST SALARIES.
OPEN DATES FOR ALL GOOD PEOPLE.
A rich harvest for Performers in every branch of the profession. Only one single turn required.
WE HAVE THE FULL SWAY OF THE VALLEY.
WOULD LIKE TO HEAR FROM EVERYBODY.
6-1t Address W. B. SMITH.

WANTED IMMEDIATELY, A FIRST-CLASS MAGICIAN
TO TRAVEL WITH A GIFT EXHIBITION.
Season to commence on or about May 19. Address, stating lowest terms, MANAGER, care of CLIPPER OFFICE, Box 181, Elizabethport, New Jersey.
Would like to hear from Prof. W. G. Ware. 6-1t*

DE ST. FELIX FAMILY,
Consisting of four stars, ballet troupe and several special sensations, will be at liberty after May 10. Managers please address KUAFFMAN'S OPERA-HOUSE,
East Saginaw, Mich.,
L. DE ST. FELIX, Director, or
6-1t* COL. T. ALLSTON BROWN, N. Y.

WILLIAMSPORT, PA.,
VARIETIES.
THOS. HAYWOOD.....MANAGER
WANTED,
TWO END MEN, DUTCH COMEDIAN,
AND LADY VOCALISTS AND DANSEUSE.
Address as above. 6-1t*

HELD IN CHECK BY AN ORIGINAL DRAMA in four acts, suitable for either lady or gentleman star, now being successfully played at the Bowery Theatre, N. Y. It abounds in startling situations, thrilling tableaux and three of the greatest sensations of the age. Parties wishing to purchase copies or sole right will please address W. B. WATSON, Belvidere House. 6-1*

FIRST-CLASS AGENT
WANTED.—Telegraph immediately lowest terms.
M. B. LEAVITT,
Manager Leavitt's Combination,
6-1t Kingston, Ont., Canada.

IMMENSE ENTHUSIASM OF Julia N. Goodall, the ladies pet, who has met with bad trouble lately with Prof. ABNER S. WELLS, Second Trick Violinist, Pianist and Solo Manager, appear at Candor, Tioga County, N. Y., May 6 and 7, and Ithaca afterward. Address
6-1t* OWEGO AND WILLSEYVILLE, N. Y.

CORRESPONDENCE.
PITTSBURGH, PA., MAY 2, 1873.
Robert W. Hunt, Esq., Johnstown, Pa.
Dear Sir: My reception in this city has been most flattering, but has not obliterated the memory of the kindness received by myself and company at the hands of your citizens.
I shall have a good deal of pleasure in recommending
UNION HALL,
JOHNSTOWN, PA.,
to my professional friends, for it is certainly one of the cleanest and best appointed (and the best paying) in the country.
Your dressing-rooms, unlike many others, are arranged and kept for christian people to dress in, while too many seem only fit for swine.
Our visit was so delightful and prosperous that we only look forward to repeating it.
The company join with me in kind regards and thanks to yourself and the gentlemen of the press.
Respectfully yours, LAURA KEENE.

JOHNSTOWN, PA., MAY 3, 1873.
Miss Laura Keene,
Esteemed Friend: Your favor of yesterday reached me this morning, and I hasten to thank you for your exceedingly kind expressions toward
OUR CITY,
HALL AND MYSELF;
and if your visit here gave yourself and company pleasure, I can assure you that it could not have exceeded that derived by the large audiences who witnessed your two splendid performances.
I must say that your company, taken as a whole,
HAVE NEVER BEEN EXCELLED
IN MERIT
by any that have ever played here, and I know
OUR PEOPLE
WILL EVER BE HAPPY
TO WELCOME THEIR RETURN.
UNION HALL
will, I trust, ALWAYS GIVE SATISFACTION to
THOSE FAVORING IT WITH
THEIR PATRONAGE.
6-2t I remain yours truly, ROBERT W. HUNT.

CAUTION.
HALL AND OPERA-HOUSE PROPRIETORS, PRINTERS, NEWSPAPER EDITORS, ETC., LOOK OUT FOR
Who claims to be agent of CHARLES ROBERTS,
SAM SHARPLEY'S MINSTRELS.
There is no such troupe in existence. The original and only Sam Sharpley is with
BUCKLEY & SHARPLEY'S
EXCELSIOR
BURLESQUE
OPERA
TROUPE.
ALL OTHERS ASSUMING THE NAME ARE IMPOSTORS.
6-2t JOHN W. SAYLES, Agent.

PROF. D. MARTIN,
WIZARD AND VENTRILOQUIST,
closed the season April 27, 1873, at Windsor, C. W., performing six nights and matinee to good business. He is now in New York City making extensive additions in ILLUSIONS AND NOVELTIES
FOR THE FALL AND WINTER TOUR.
While en route to his Summer residence, will make a passing visit on his farm at Cambridge, Ill., on or about the 1st of June.
J. V. Strebig, agent, goes to Cleveland, Ohio, and Edward Patrick, assistant, goes to Chicago, Ill. 6-1t*

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You are at liberty to claim right of title and dramatize my story of
HAUNTED HUSBAND,
LADY CHETWYND'S SPECTRE.
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SONGS, BURLESQUES, LECTURES, ESSAYS, FARCES, ACROSTICS and every form of literary matter written to order. Address for terms, inclosing stamp, WM. R. WATTS, 33 Amity st., N. Y. [1t*

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GILMAN, ILLINOIS.
This new and convenient hall will be completed
MAY 10.
It is on the ground floor; fitted up with
STAGE, SCENERY, DRESSING-ROOMS, etc.
WELL SEATED AND WELL LIGHTED.
Gilman is between Kankaku and Champaign, on the Cen. R. R. and between Logansport and Peoria, on the T. P. & W. Ry.
It is a GOOD SHOW TOWN
for FIRST-CLASS PERFORMANCES.
CORRESPONDENCE PROMPTLY ANSWERED.
Address D. L. PARKER,
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AYERS & CO.,
SCENIC ARTISTS,
15 West Houston street (formerly 600 Broadway). Scenery, Panoramas, &c. For sale, a set of Scenery 9x15. Good as new, cheap. 6-1t*

TO AGENTS.—I WILL GIVE first week's salary to any agent procuring soprano (soloist) traveling engagement with responsible troupe. Address R. H., Brooklyn P. O., N. Y. 6-1t*

MANAGER.
A manager of nineteen years' experience, well known and popular, who has built and successfully conducted several establishments, will accept the management of a first-class THEATRE or HALL for responsible parties only, or will take charge of a first-class Hotel. Address MANAGER, care Prof. Abner S. Brady, Taylor's Hotel, Jersey City, N. J. 1t*

A LIVING.
THREE-LEGGED CALF
for sale; six months old; only $25. Also, a TWO-HEADED CALF, full grown, stuffed, $25. Address
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EAGAN AND EDWARDS,
CHARACTER VOCALISTS, ETHIOPIAN AND DIALECT COMEDIANS AND SENSATIONAL ACTORS. Always writing something new. Dates ahead: Acker's Varieties, Troy, May 5, four weeks; Theatre Comique, Detroit, June 2, two weeks; Theatre Comique, Washington, Sept. 1. Open dates from June 16 until Sept. 1. Correspondence promptly attended to. 1-10t*

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ADD. RINGLER, comic vocalist, comedian and general performer, can be engaged
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TO RENT BY THE DAY OR WEEK.
WILL SEAT 3,500 PERSONS.
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FOR A SHORT SEASON.
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THE ONLY COLORED
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Performs many other acts.
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FOUR OF THE LARGEST
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Apply to D. BUNNS,
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FUNNY PEOPLE WE MEET.
—DR. J. JAY VILLERS (Gumptown Podigah Cute) will shortly appear in his great success of Tuesday evening last. Read: "Dr. J. Jay Villers again lectured at Association Hall on Tuesday evening, his audience numbering fourteen hundred people, not one of whom but, if interviewed, could testify to the brilliant oratorical and entertaining powers of this accomplished humorist. Dr. Villers has been earnestly urged to again deliver his now famous lecture."—N. Y. Sunday Dispatch. For terms address H. B. PRICE, Manager, 109 West 22d street, N. Y. 6-1t*

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FRED. AIMS.....Lessee and Manager
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FRED. AIMS' AMERICAN THEATRE,
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SUMMER SEASON.
THE STAR VARIETY THEATRES OF THE WEST.
Flattering reception of the King of Ethiopian Comedians, FATTIE STEWART.
Immense enthusiasm nightly greets the Prince of Dutch Comedians, HUGHEY HAGERTY.
THE LEOPOLDS,
George Leopold, Mlle. Geraldine, and the boy wonder Leo.
Continued success of the acknowledged favorites,
PEASLEY AND HUGHES.
The new ballet arranged by Signor Tito Cellini, entitled SATANELLA, OR THE SPIRRTS OF BEAUTY,
introducing Mlle. Ricci and the entire Corps de Ballet.
OUR MAMMOTH COMBINATION
Miss Lulu Delmay, Miss Lizzie Stemple, Miss Sallie Partington, Miss Jennie Howard, Jas. H. Budworth, John Mullaney, Manager Company, Frank Budworth, J. K. Campbell, Mike Kanane, Charley Gleason, Sig. Faranta, J. D. Kelly, Geo. Lascelles; also
THE GREAT LOPEZ FAMILY,
consisting of Madame Lopez and her four infant prodigies.
The oriental spectacular extravaganza,
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Artists, stars and combinations desiring engagements will please address as above, or
COL. T. ALLSTON BROWN,
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ODEON VARIETY THEATRE,
NEWARK, NEW JERSEY.
FRANK McCORMICK.....Sole Proprietor
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THE MODEL CONCERT HALL OF THE WORLD.
Open every evening with a first-class company.
Wanted, male and female talent at all times. Artists with specialties address as above.
NO WINE ROOM. SALARY SURE. 6-8t*

PROFESSOR J. L. HAWES,
who has just closed an engagement with Washburn's Last Sensation, is prepared to furnish a good
ORCHESTRA AND BRASS BAND
for the coming season. Address
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A scenic artist for one or two weeks. Address
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Wanted at all times
VARIETY TALENT IN ALL ITS BRANCHES.
Wanted immmediately a
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R. G. GARDNER & TRIMBLE.....Lessees and Managers
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MISS LUCY CLIFTON, MISS EMMA ELLINGER,
H. W. WILLIAMS, &c.
Monday, May 12, GEO. W. THOMPSON as Yacup.
You can always get an opening
WRITE ONLY TO THE MANAGERS. 6-13t

NOTICE.
TO CIRCUS PROPRIETORS.
G. Bellette is open for an engagement as tumbler, leaper, and knock-about clown, and with his original Punch and Judy show for concert business. Address
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MONITOR FREE THEATRE,
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Variety talent may state business, lowest salary, etc. In all cases send programme of a late date. Silence understood. [6-4t] SIMS & SIMS, Proprietors.

VIRGINIA HALL,
RICHMOND, VIRGINIA.
The most popular house in the city. The stage has been enlarged to 34 feet deep and 50 feet wide, dressing-rooms conveniently arranged. Entirely new scenery will be added (flats 21x15 feet) and seating capacity increased for season of 1873 and 74. Will be rented for first-class entertainments only. Address Proprietor of Virginia Hall, Richmond, Va. 6-13t

ATHENÆUM,
TOLEDO, OHIO.
This beautiful theatre, seating 1,200 people, has gallery, large stage, ample scenery and dressing-rooms. Will open May 15, with a first-class
VAUDEVILLE COMPANY.
Artists in all branches of business wanted; also, MUSICIANS to play in ORCHESTRA and BAND. Stars and combinations played on certainty or shares. Address, with best possible terms, to HORACE P. BARKER,
Island House, Toledo, Ohio.
P. S.—No fares paid, nor hams or wine-room talent wanted. 6-1t*

APOLLO HALL,
WILLIAMSBURG, N. Y.—This hall has a spacious dimensions of 105 by 82 feet, and is well ventilated. Seating capacity over 1,000. New stage and splendid scenery, and one of the finest halls in the State. Address
6-1t* THOS. BROWNE, Proprietor.

AMEN.
GOOD SEED ALWAYS BRINGS FORTH GOOD FRUIT.
THREE CHEERS FOR THE
NEW HAVEN DAILY UNION.
KEEP THE BALL ROLLING.
UNTIL THE GOOD WORK IS ACCOMPLISHED.
THE NEW HAVEN PEOPLE
fairly aroused and determined to break up the MUSIC HALL agent's impositions practiced on its own citizens and traveling managers for several years past, and now I would call the attention of every manager visiting New Haven, not to rent the Music Hall until the present agent, C. Peck, or the past impositions heaped upon us (as mentioned in my card, published in the NEW YORK CLIPPER), are entirely removed. The NEW HAVEN DAILY UNION, commenting upon my card exposing the agent's different impositions, speaks loud and with determination in behalf of the interest of its citizens and managers generally. THE DAILY UNION says:
MUSIC HALL AND MANAGER DUPREZ—HOW THIS ESTABLISHMENT IS RUN BY CLARK PECK—DEAD-HEAD TICKETS, TWO CENT DAMAGES, ETC., ETC.—A FEW HINTS TO
MR. SAMUEL PECK—WILL HE
REMOVE THE AGENT OR LOSE
THE PATRONAGE?
We are glad to find that Manager Duprez has taken the initiative in ventilating the abuses that have crept into the management of Music Hall, and trust that all the managers who have suffered from the grievances complained of will see to it that they do their part to stop the extortions that have been practiced by Mr. Clark Peck. It is an undeniable fact that the complimentary tickets are sold, and the money placed in the pockets of this agent, and if Mr. Peck denies it we are not sure but we could furnish him with a list of his customers. The theatre-going public of this city well understand that on the evening preceding a holiday, and holiday nights, inferior entertainments are given at this place, and when the matter is investigated, it is uniformly ascertained that this agent has made arrangements with some fourth or fifth-rate company to perform, and divide with him the proceeds, and by this means deprive the people of the value of their money, by representing on flaming handbills and posters what never appears on the stage. We shall take an early opportunity, now that the matter has been opened, of writing an article enumerating grievances that Mr. Duprez probably is not aware of; but which are well known to us. For the present, we shall content ourselves with republishing, from the NEW YORK CLIPPER, the following card from Manager Duprez, which we know to be a statement of facts:
A HALL AGENT'S IMPOSITION EXPOSED, OR A FEW UNDENIABLE FACTS, &c., &c.
For particulars see card published in the NEW YORK CLIPPER, March 28 and April 5. THE DAILY UNION speaks further, and says:
Mr. Clark Peck, as the New Haven public are aware, is in the habit of engaging second-rate companies to perform in his hall on all holidays and compelling them to share the proceeds with him. Last evening, EASTER NIGHT, he was treated as he deserved to be. There was taken in at the door $130, evidently the public being determined not to be cheated out of their money any longer. If the people will refuse to patronize Music Hall on holidays for some time to come, or until they are sure of receiving their money's worth, and not of having it put into Mr. Clark Peck's pocket and expended on flaming posters, then they will find that Mr. Peck will stop these small practices.
ISSUED AT LOCKPORT, N. Y., April 28, by order of
CHAS. H. DUPREZ,
THE PUBLIC'S HUMBLE SERVANT,
Manager of Duprez & Benedict's Gigantic Minstrels.
P. S.—KEEP THE GOOD WORK A-GOING. 6-1t

PUBLIC LIBRARY HALL,
LOUISVILLE, KY.
The splendid hall, heretofore known as WEISIGER HALL, at Louisville, Ky., has been purchased by the Public Library of Kentucky, and its name changed to PUBLIC LIBRARY HALL. It is the largest, best arranged and most suitably located hall in the city for Operas, Concerts, Theatricals, Lectures and exhibitions of every kind. As a means of support to the LIBRARY, which is free to everybody, the hall is rented by the day or week, or for a longer time, for all respectable entertainments. Address
6-6t* PUBLIC LIBRARY OF KENTUCKY, Louisville, Ky.

NOTICE TO MANAGERS.
PROF. MARTINO,
THE GREAT MAGICIAN
AND VENTRILOQUIST
is open for a summer engagement. Has all the best novelties of the day. Address at once,
6-1t* PROF. MARTINO, Buffalo, N. Y.

TO ALL PERSONS.—WANTED a reliable speculative partner for some business or exhibition requiring small capital. Good references given and required. Address EUGENE DELHI,
6-1t* Box 21, Steubenville, O.

MESSRS. BOYD AND SCOTT,
DOUBLE
SONG-AND-DANCE
and
SENSATIONAL
ARTISTS,
at present performing their different specialties at the ACADEMY OF MUSIC,
Nashville, Tenn., open at the
GRAND OPERA-HOUSE,
St. Louis, Mo., for four weeks, commencing May 19, 1873.
ALL COMMUNICATIONS
FROM
RESPONSIBLE MANAGERS
PROMPTLY ATTENDED TO,
6-1t* BOYD & SCOTT.

HEYWOOD BROTHERS'
COMBINATION.
(Organized 1868), NOW ON THE ROAD WITH
NEW CARRIAGES AND THE
PALACE BARGE MUSAGETES.
WANTED.
Acrobatic performers, dancing-barrel and crystal pyramide, contortionists, hat-spinning, trapeze and horizontal bars. All must be good leapers and tumblers. Engagement for 15 months. No high salary paid; moderate but sure every week. High salary is the cause of so many failures and disasters every year among traveling troupes. No persons need apply unless they are of good moral and temperate habits, and competent to fill the place. Address until May 10 to box 96, Northbridge, Mass., stating salary, abilities and lowest terms. Persons applying for any of the above situations will take "silent" for an answer, if their letters are not answered within a week.
Heywood Brothers' Combination and Brass Band. 6-1t*

GEO. WILD'S OPERA-HOUSE,
LITTLE ROCK, ARK.
OPEN THE YEAR ROUND.
GEORGE WILD & CO.....Proprietors
GEORGE WILD.....Business Manager
FIRST-CLASS ARTISTS WANTED AT ALL TIMES.
ENGAGEMENTS FOR EVERYBODY.
BABY AND JENNY DENISON AND MLLE. FONTAINEBLEAU will appear May 12.
NOTICE TO PERFORMERS—Parties engaged at this theatre can extend their engagements by playing at WHITE'S OPERA-HOUSE (late Broome's), Memphis, Tenn. CHAS. O. WHITE, Proprietor and Manager.
Address all communications to GEO. WILD,
Wild's Opera-house, Little Rock, Ark., P. O. Box 412.
NO TROUBLE TO ANSWER LETTERS. 6-2t*

OPERA-HOUSE,
JOHNSTOWN, PA.
THE WALLACE SISTERS have re-engaged this popular place of resort for their fourth visit to Johnstown, May 5. The best located, the most commodious, the largest, the most convenient. NEW ENTRANCE and NEW EXIT. For terms address JOHN PARKE, Proprietor, box 262. D. SHOOP, bill-poster. 6-2t

WANTED AT ONCE.
A young man with $500 to $1,000 cash (in hand), to travel with a "Star Actor" whose sensational drama has been produced in "New York" with immense success to crowded houses nightly. Time partly filled for the remainder of this season. Good collateral security and best reference given. Call or address at once. FRANK GORDON,
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FRED. MARSDEN
REMOVED
TO
307 WEST 43D STREET, N. Y.
6-2t*

MAKE A HORSE LAUGH WITH THE SELF DANCING SHOES. $1 to know how to make a pair for yourself. Song-and-dance steps just originated, 50c. Clog and Irish made easy, 25c. Address
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Genesee st., UTICA, N. Y. The best house for the profession in Central N. Y. Baggage carried to and from the depot and the Opera-house free of charge.
OSCAR R. STONE & Co. (of Oriental and entertaining powers of this accomplished humorist. Dr. Villers has been earnestly urged to again deliver his now famous lecture."—N. Y. Sunday Dispatch. For terms address H. B. PRICE, Manager, 109 West 22d street, N. Y. 6-1t*
OSCAR R. STONE & Co.,
6-13t Proprietors Utica Transfer Co.

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NATIONAL THEATRE,
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JOSEPH ESTEPHE.....Proprietor
JACOB BUDD.....Manager
WANTED AT ALL TIMES,
Talent in all Branches of the Variety Profession.
3-4t* Address JAKE BUDD, Manager.

READ'S THEATRICAL HALL,
MAIN STREET, CALVERT, TEXAS,
Is now open for all first-class Theatrical Exhibitions. It is supplied with seats, appropriate scenery, stage and a new piano. Is sufficiently large to hold comfortably from 350 to 400. Communications addressed to A. C. READ, Calvert, Robinson Co., Texas. 1-17t*

WANTED IMMEDIATELY,
Two good Musicians to travel with Duprez & Benedict's Gigantic Minstrels. One second violinist for orchestra, who can play a good second E flat cornet in brass band, and one to play flute and piccolo in orchestra and a baritone instrument in brass band. Must be strictly temperate and reliable and have good instruments. Engagement for fifteen months at sure salary weekly and traveling expenses paid by the company. Married men preferred, and must be of good character. Engagement to commence first week. None but first-class musicians will suit. Apply at once by letter to the following cities, stating lowest salary: Detroit, Mich., May 6 and 7, Lafayette, Ind., 10th, and St. Louis, Mo., 17th.
CHARLES H. DUPREZ, Manager.
P. S.—No fares paid to join the company. 6-2t

PROPRIETORS OF CIRCUSES, MENAGERIES, &c.
Please notice that the Herkimer Co. Fair Grounds will BE LET TO SHOWMEN THE COMING SEASON. Situated within fifteen minutes' walk of centre of the village of Herkimer and Mohawk. Apply to
2-6t* A. M. GRAY, Herkimer, N. Y.

ROBINSON'S OPERA-HOUSE,
CORNER OF PLUM AND NINTH STREETS,
CINCINNATI, OHIO.
LESSEE AND MANAGER.....R. E. J. MILES
The season of 1873-'4 will commence on September 1st ensuing, and the management is prepared to enter into negotiations with FIRST-CLASS DRAMATIC STARS AND COMBINTIONS, prominent amongst whom already arranged with mention may be made of
E. A. EMERY
and the
LYDIA THOMPSON TROUPE.
Address as above, or, by permission, to
SAM'L COLVILLE, ESQ.,
Box 3,816 Postoffice, New York city,
whose engagements will be wholly honored. 2-8t

MAGIC LANTERNS
AND SLIDES FOR SALE LOW.
4-4t* T. J. HARBACH, 36 North 8th st., Phila. Pa.

ODD FELLOWS' HALL,
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The Odd Fellows' Hall Association of Harrisburg, Pa., having purchased the Locust Street M. E. Church, have fitted up the same with a good stage, new scenery, drop curtains and dressing-rooms. Seating capacity, 800. Rent, $40 per night. Open for first-class companies. Address, by mail or telegraph,
4-5t* S. S. CHILD, Secretary,
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ST. CHARLES HOTEL, 648 BROADWAY, CORNER BLEECKER STREET, NEW YORK.—Good single Rooms $1 per day. Hotel reconstructed and newly furnished. All Broadway stages pass this Hotel. [1-18t] GEO. S. & L. LELAND.

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GREEN BAY, WIS.,
ON THE GROUND FLOOR.
New dressing-rooms and everything complete for a first-class theatrical troupe or other entertainment. This city is a good place for first-class companies.
Address G. CRIKELAIR,
3-4t* Green Bay, Box 384, Wis.

TELL THE BOYS WE'RE HERE. NEW ENGLAND OYSTER HOUSE AND GREEN ROOMS,
22, 24 AND 26 BEDFORD ROW,
HALIFAX, N. S.
JOHNNY CONNERS..... DANNY DUGAN.
STICK NO BILLS. 5-5t*

HARRY MARTIN'S
OXFORD CONCERT HALL,
105 FIFTH AVENUE, PITTSBURGH.
Now doing a FLOURISHING BUSINESS.
WANTED—At the above POPULAR HALL, LADIES, DANSEUSE and Serio-comic Vocalist; also good IRISH COMIC SINGER and VARIETY TALENT of all kinds, at all times. Silence a negative, but write again.
Address as above, or P. H. SEAMON,
5-10t* Stage-manager.

GOOD FLAT CORNET PLAYER wants an engagement with a solid and reliable company. Has a good instrument; good dresses, and strictly temperate. Responsible parties only address
5-4t* JAMES ALLYN, Bristol, R. I.

MISS NELLIE DRURY,
Late of Academy of Music, Chicago, is at liberty for engagement for CHAMBER MAIDS, BOYS and CHARACTER business. Responsible managers only need apply to
GEORGE S. THURBER,
983 State st., Chicago, Ill.
5-3t

VARIETY TALENT AND BALLET DANCERS wanted at KAUFMANN'S NEW OPERA-HOUSE, East Saginaw, Mich. First-class only need apply. S. KAUFMANN,
Proprietor.
5-4t

MEECH'S HALL, CATSKILL, N. Y.—Town population, 7,000; seating capacity of Hall, 800. Refitted with new gallery and newly furnished with chairs. The hall brilliantly lighted with gas, good stage, good scenery, wms border and footlights. Further particulars, address JACOB H. MEECH. N. B.—Good shows invariably do well in this place. 1-51t*

COL. T. ALLSTON BROWN,
DRAMATIC AGENCY,
No. 9 WEST FOURTH STREET.
During Col. Brown's absence in Europe the business will be conducted by the undersigned. R. E. STEVENS. 6-1t

FIFTH-AVENUE COMBINATION.
CHARLES E. FURBISH.....Manager
Having effected arrangements with
AUGUSTIN DALY, ESQ.,
for the SOLE RIGHT of producing all of his plays throughout the United States (excepting New York city and Brooklyn) during the coming season of 1873-74, the undersigned is now ready to close time with managers of
FIRST CLASS THEATRES
for the above combination.
The artists comprising this combination (with one or two minor exceptions) will be the same as during season just closing.
Repertoire comprising
DIVORCE,
ARTICLE 47,
FALSE SHAME,
DIAMONDS,
SARATOGA,
and future productions at DALY'S FIFTH-AVENUE, NEW YORK.
Address R. E. STEVENS,
Business Agent,
6-1t No. 9 West Fourth street.

SAN FRANCISCO, CALIFORNIA.
WADE'S OPERA-HOUSE.
FREDERICK W. BERT.....Lessee and Manager
Having secured the lease of this NEW OPERA-HOUSE, now in the course of construction, which is designed to be one of the most commodious, magnificent and complete TEMPLES OF AMUSEMENT on the AMERICAN CONTINENT, with every regard to detail, comfort, elegance, modern improvements and a seating capacity of 2,343 chairs, erected under the immediate supervision of
MR. J. A. REMER, OF NEW YORK,
and contracted for to be ready for occupancy on or about
MONDAY, SEPTEMBER FIRST, 1873,
LADIES AND GENTLEMEN (of ac

CLIPPER VARIETIES.

Comprising Ballads, Songs and Dances, Comic Songs, Old Bills, etc.

WRITTEN AND COLLATED EXPRESSLY FOR THE CLIPPER.

DANCING MAD.
A Negro Eccentricity.

BOTH *dances on, singing:*
First of May is past and over,
Summer's coming with its joys;
Don't you smell the early flower?
Up and at it, girls and boys.
Vitus' dance has clean done got me,
That's the tune to raise the dust;
Bang the sheepskin, sound the cymbals;
Hold me or I'll surely bu'st.

TAKING *dances on, singing:*
Hurry up de lively picnic—
Gals, put on your Sunday best,
In de fields I hear de humming
Of de bee in velvet dress;
Upward now de lark am soaring,
Hear de warble Pipps and sing,
Jine us in a merry measure,
Dance while Time am on de wing!

TELINGLIN *dances on:*
Now I feel de spirit moving,
Like a bottle of champagne,
Wid de cork just cut, I'm fizzling—
I'm alive in ebery vein.
Listen to de gay triangles,
Tingle, jingle, how dey sound;
Mingling wid de bones and cymbals,
Clar de coop when I'm around!

LITTERLOUTOR *dances on:*
Yes, get in and shake your trotters,
Twist and turn your agile limbs,
Stand aside for skill and science
All your foreign art tha dimes;
Give me room to throw myself now,
Let your Lauris hide their heads,
And as for the famed Majiltons,
Put them in their little beds!

TEPOS *dances on:*
Yes, de promis'd time is coming,
See, de road's alive wid teams,
Like two fresh picked huckleberries
Drowned in milk, Sal's eyeball gleams;
Like a string of pearls in coral
See her glist'ning ivories shine!
See de rings upon her fingers—
I guess she struck a diamond mine!

BAMBO *dances on:*
Feed me on ice creams and nectar,
Wid mint julep I wash it down,
Lize and I will soon be mated—
Prettiest girl in all the town!
Fan me wid de airs of summer
From the Isles of Beauty blown;
When she sings, de soul of music
Lingers in her lightest tone!

BONES:

See dem at de fete champetre
Skipping like industrious fleas,
Here and there they're hopping, bobbing—
Not an arm or leg at ease.
Light as flakes of down they're floating,
In their robes of muslin de laine;
Can't keep still to save their gizzards—
Sure they must be dancing mad!

SUERY SNOWBALL *dances on:*
Stand around, you lively niggers!
I'm de gal can take you up;
When you're dancing for de prizes
Let me go in for de cup;
Heart's as light as any fedder,
In de waltz I'll see me spin!
Fetch along your bully lovers,
For de schottish dere's a skin!

TAMBO:

There's a form can vie with Venus,
Don't she shake a lively leg!
There's a foot like any fairy's,
Saw you ebber such a peg?
Terpsichore's gittin' jealous,
And the Graces curious grow,
Hear dem ladies' lips a-talking,
Down the dear old shady lane—
Will you never cease your roaming?
Birds of summer, come again.
Chorus—Birds of Summer, come in gladness, etc.

A LOOK BACK AT CALIFORNIA.

San Francisco was a lively place at the very beginning of the gold fever, and its inhabitants were ever ready for a bit of the drama. Mr. J. H. Duffey of the Baltimore Opera-house contributes a programme, printed on blue satin, of a performance at the American Theatre some years ago. It will be seen that the patrons of theatricals in that then new city received the worth of their money, both in quantity and quality:

AMERICAN THEATRE—SANSOME STREET.
Acting-manager.....D. G. Robinson
Stage-manager.....Mr. Vinson

BENEFIT OF MISS JOSEPHINE,
on which occasion will be presented the following
SPLENDID BILL:
The beautiful comic drama of
MONSEIGNEUR.
The admired comedietta of
SERIOUS FAMILY,
and the splendid burletta of
THE INVISIBLE PRINCE.
Mr. Zabriskie (who has kindly volunteered) will appear as Capt. Murphy Maguire.
Mr. Dr. Smith (who has kindly volunteered) in a favorite song.
ON FRIDAY EVENING, JAN. 16, 1852,
will be presented the comic drama of
THE MOCK MARRIAGE.
On THE ROBERMANS OF PARIS.
Monseigneur...C. R. Thorne [sen.].....Mr. Hayward
Bernard.....Mr. Greene [Blandford].....Mr. Hudson
Grutgot.....Mr. Ward Mathew.....Mr. Gates
Fichet.....Mr. Dorman Boniface.....Mr. Downey
Lafleur.....Seymour Officer of Guard.Mr. Hudson
Germain.....Mr. Mestayer Officer of Market.DrRobinson
Henri.....Mr. Jones Rosaline.....Miss Thorne
Mr. Blewett Annette.....Mrs. Edwin
Pierre.....Mr. West Lisette.....Mrs Robinson
Double Hornpipe.....by Misses Josephine and E. Thorne
To be followed by with its admired comedy entitled
THE SERIES FAMILY.
Capt. Murphy Maguire.....Lady Sowerby Cream.
guire.....Mr Zabriskie [y.....Mrs. Robinson
Charles Torrens L. Mestayer Mrs. Charles Torrens.....Miss Edwin
Aminidab Sleek Mr. Downey
Frank Vincent.. Mr. Herbert Emma Torrens.
Danvers.....Mr. West
Mrs. Ormsby Delmaine.....Miss Coad Graham.....Miss E. Thorne
The "Serious Family" polka
by Miss Josephine Song—"There is a Flower that Bloometh," from the opera of Martiana" Mr. Smith
To conclude with the most successful burletta ever produced in this country,
THE INVISIBLE PRINCE
OR THE ISLAND OF TRANQUIL DELIGHTS.
Abricotina, own Maid of the Princess of the Island of Tranquil Delights.....Mrs. C. R. Thorne
Don Leander, lineally descended from the native Kings of Allaquiz.....Mr. Mestayer
The Infante Furibond, her only son, an extraordinary Prince.....Mr. Downey
Marquis of Anysdos (Major Domo).....Mr. Herbert
Count Calavo Toxuemova, introducer of Ambassadors.....J. A. Smith
Don Moustache de Hero y Barbos, Captain of the Guard.....Mr. Gates
First Lord.....Mr. West
Second Lord.....Mr. Smith
Ambassadors from the friendly tribes of Cats-paw Islands.
Wink-I, the Great Buzzard.....Mr. Ward
Noo-del, Thickhead.....Mr. Nelson
Sambo.....Mr. Tuson
The Fairy Gentilla.....Miss F. Thorne
Diego, the Gardener.....Mr. Hayward
Rufina.....Mr. Ward
Desperado.....Mr. Otis
Sanguino.....Mr. Nelson
Stiletto.....Mr. West
Xquisititutlepet, Princess of the Island of Tranquil Delights.....Miss Coad
Toxalatotitlecatalle.....Miss Josephine
Blondeella, Queen of Allaquiz, a city somewhere on the Spanish Main.....Miss Edwin
Box-office open from 9 A. M. to 12 M.
Prices of admission—Dress circle and orchestra boxes, $3; parquet, $1; second tier, 50 cents.
Doors open at 6½ o'clock. Curtain rises at 7 o'clock.

SPRING.
Song and Chorus.

Merrily shout for the summer that's coming!
Sound pipe and tabor and roundelay,
Till the hills echo with cheery voices
Telling a welcome to bonny May!
Lads and lasses, ere the spring passes,
Let your trysting-places chosen be;
See the fields bristle with swallown and thistle,
Welcome the buds with song and glee!
Chorus—Merrily shout, etc.

Bird of the grove that sings so blithely,
Note for note of your strain I'll send
Back to the trees that are kissing the river,
Till with the sweet south wind they blend;
O'er hill and vale shall echo our music,
As past the gardens we gaily glide,
While the sun toys with the bending flowers,
Laving their tips in the flowing tide.
Chorus—Merrily shout, etc.

MINSTRELSY IN THE BOWERY.

Mr. Matt. Burke, comedian, vocalist, and dancer, kindly places us in possession of the following bill of a minstrel entertainment in March, 1836, when that style of amusement had been made popular on the east side of town through the efforts of Mr. Chas. White, the well-known Ethiopian comedian and manager. Charley White, in his early career, had his hall in the upper part of the building in the Bowery, and gave performances at cheap rates of admission. He subsequently had erected for him the St. Charles Theatre, in the Bowery near Bayard street, but the speculation was a failure, and the place was afterwards converted into stores. Charley is still on the boards, performing in the Bowery at Tony Pastor's, not far from the scene of his early triumphs:

WHITE'S OPERA-HOUSE,
No. 49 Bowery, New York,
Opposite the Bowery Theatre.
First Established and Oldest Place of Minstrelsy in the World.
Proprietor and Manager.....C. White
OPEN EVERY NIGHT.
With a splendid Variety of Chaste, Light and Laughable Entertainments.
PROGRAMME FOR THIS EVENING.—PART I.
Overture Piano.....C. Hiffert
Overture Instrumental.....White's Serenaders
Chorus, Colored Fancy Ball.....Company
Nancy Till.....Nell
Shells of the Ocean.....Vincent
Gay is the life of a Colored Man.....Carroll
Massa in the Cold Ground.....C. White
Betsy Gay.....Fox
Quick Step.....White's Serenaders
PART II—Miscellaneous Varieties.
Burlesque Fancy Dance.....Donnelly
Breakdown.....Master Turner
Comic Double Dance.....Nell and Fox
Ethiopian Jig.....Morris Leonard
Great drum solo, Imitation of a battle-field....W. Jackson
Great Virginia Breakdown.....Billy Quinn
Banjo Solo and Song.....Fox
Great Virginia Breakdown.....Billy Quin and Nell
PART III.
The whole to conclude with the new Ethiopian Farce, called the
MISCHIEVOUS NIGGER, OR THE BLESSED BABIES
Anthony Snow, a Mischievous Nigger.....C. White
Mr. Fixture, a Wild Old Gent.....Carroll
Jimmey Ducks, a Sprig of the Emerald Isle.....Fox
Mons. Fripau, a French Barber.....Wise
Mrs. Major Morton, a Widow.....Donnelly
Fanny Nibbs, a Model Nurse.....Vincent
The two little Indiscretions, by the.....Property Maker
Prices of Admission—Reserved seats, 25 cents; parquette, 12½ cents. Doors open at 7, commence at a quarter before 8 precisely.
NOTICE—Friday Evening, April 4, for the second annual benefit of MR. J. HENRY [copy illegible], Parquette Door-keeper.

RECEIPTS OF THE PARK THEATRE, N. Y.,
From April 18, 1832, to April 31, 1842.
WITH THE PLAYS ACTED, ETC.

COMPILED EXPRESSLY FOR THE NEW YORK CLIPPER.

On Monday, May 6, 1839, Mr. Sinclair and Mrs. Gibbs' fourth night, "Lord of the Isles" and "Sons and Systems," $242. Tuesday, 7, Mr. Sloman's benefit, "Hercules, King of Clubs" and "Don Giovanni," $478.25. Wednesday, 8, Mr. Sinclair, Mrs. Gibbs, Mme. Lecomte and Mr. Martin appearing, "Masaniello" and "Don Giovanni," $530.25. Thursday, 9, Mme. Lecomte appearing, "Chaos is Come Again," "Lattie" and "Masaniello," $443.25. Friday, 10, Mr. Sinclair and Mrs. Gibbs appearing, "Lord of the Isles" and "Midas," $209. Saturday, 11, Mr. Martin's benefit, "Promotion," "La Bayadere," "Masaniello," a dance and "Shocking Events," $318.50. Total for the week, $2,227.75.

On Monday, May 13, a rainy night, Mr. Sinclair and Mrs. Gibbs appearing, "Rob Roy" and "Don Giovanni," $222.75. Tuesday, 14, Miss Josephine Clifton commenced an engagement, producing a new tragedy entitled "Anne Boleyn" and "Nicholas Nickelby," $422.75. Wednesday, 15, Mr. Sinclair and Mrs. Gibbs appearing, a play with an illegible title and "Midas," $209. Thursday, 16, Miss Clifton's second night, "Anne Boleyn" and "The Deep, Deep Sea," $295. Friday, 17, for Mr. Sinclair's benefit, "Lord of the Isles" and "Masaniello," the second act of "Masaniello," $196. Saturday, 18, for Mrs. Gibbs' benefit, "Richard III," in which Mr. Charles Freer, from the English provincial theatres, made his American debut, as the Duke of Gloster, "No," with Mr. Sinclair as Frederick, and "Don Giovanni," $294. Total for the week, $1,759.50.

On Monday, May 20, Miss Clifton's third night, "Anne Boleyn" and "The Deep, Deep Sea," $217. Tuesday, 21, "Tom Noddy's Secret," "Sons and Systems" and "Nicholas Nickelby," $240.50. Wednesday, 22, Mons. and Mme. Paul Taglioni—the former a brother of the world-renowned Marie Taglioni and the first male dancer ever seen in America; and the latter, says Ireland in his "Records of the New York Stage," "surpassed only (if surpassed at all) by Fanny Elsler"—made their American debut in "Mary Anne," "La Sylphide" and "Nicholas Nickelby," $747.50. Thursday, 23, Miss Clifton's fourth night, "The Lady of Lyons" and "The Lady and the Devil," $468. Friday, 24, the Taglionis' seventh night, "Mary Anne," "La Sylphide" and "My Uncle John," $949.75. Saturday, 25, the Taglionis' third night, "Chaos is Come Again," "La Sonnambula" and "Monsieur Tonson," $453.50. Tuesday, 16, Miss Susan Cushman made her second appearance, "The Lady of Lyons" and "Don Hassan," $262. Wednesday, 17, ticket night, Mme. Lecomte and Mons. Martin appearing, "The Dumb Belle," ballet of "La Sonnambula" and "Nicholas Nickelby." The receipts at the box office were $211.25, to which are added $410, being one-half the amount received for tickets sold outside, making a total of $621.25. Thursday, 18, Henry Lewis and her daughter Bertha, then eight years of age, who afterwards became Mrs. Marcus, retired from the stage and died at Philadelphia, Pa., on Dec. 22, 1872, commenced an engagement, "Bertram," a pas seul and "The Youthful Queen," $180.75. Friday, 19, for the benefit of Mons. Martin, "The Miser's Daughter," then acted for the first time, the ballet of "La Sonnambula" and "The Dumb Belle," $127.50. Saturday, 20, Mrs. H. Lewis' benefit, "The French Spy," "Timour the Tartar," with little Bertha Lewis as Prince Agib, and "The Miser's Daughter," $167.50. Total for the week, $1,754.50.

On Monday, July 22, for the benefit of Miss and Master Wells, "The Miser's Daughter," "Rosina Meadows," with an illegible title, $140. Tuesday, 23, "Captain Kyd," then acted for the first time, "Shocking Events" and "The Two Queens." $388.50. Wednesday, 24, "Captain Kyd" and "The Review," $154. Thursday, 25, "Captain Kyd" and "Monsieur Tonson," $155. Friday, 26, "Captain Kyd," and "Abon Hassan," $117.25. Saturday, 27, for the benefit of the author of "Captain Kyd," that drama was performed with "The Dumb Belle," $122.50. During the week the thermometer ranged from 90 to 99 degrees. Total for the week, $855.25.

On Monday, July 29, Mons. and Mme. Paul Taglioni commenced an engagement, "The Miser's Daughter," "Undine" and "The Deep, Deep Sea," $374.75. Tuesday, 30, for Mr. Chippendale's benefit, Miss Mason appeared for the first time in three years, "The Rival Pages," "The Merchant of Venice," with Mr. Chippendale as Shylock and Miss Mason as Portia, and "A Roland for an Oliver," $240.75. Wednesday, 31, the Taglionis' second night, "Chaos is Come Again," "Undine" and "Monsieur Tonson," $302. Thursday, August 1, "Oliver Twist" and "Nicholas Nickleby," $161.75. Friday, 2, the Taglionis' third night, "The Miser's Daughter," the first act of "Undine," "Shocking Events," a *pas de deux* and "The Two Queens," $386.50. Saturday, 3, Mr. Neich's benefit, "The Maid of Orleans," then acted for the first time, and "Abon Hassan," $121. Total for the week, $1,506.75.

On Monday, August 5, Mme. Louise Durand's first night, "A Pleasant Neighbor," the first act of "La Bayadere," "Chaos is Come Again," the second act of "La Sylphide" and "Rival Pages," $217. Tuesday, 6, the Ethiopian polyphonist, commenced an engagement, giving a monologue entertainment, "The Maid of Orleans" and "My Sister Kate," then first acted, $172.25. Wednesday, 7, Mr. Love's second night, "The Maid of Orleans" and "Quasi rupeds," $147.25. Thursday, 8, Mr. Love's third night and the benefit of the author of "The Maid of Orleans," that drama was performed with "My Sister Kate," $223.75. Friday, 9, for Mr. Simpson's benefit, "The Miser's Daughter," "The Rivals" and "My Sister Kate," $220.75. Saturday 10, for Mr. Love's benefit, "The Dumb Belle" and "The Deep, Deep Sea," $182.25. Total for the week, $1,370.25, which terminated a season which both in regular and after proved the least prosperous for many years.

The season of 1839-40 commenced on August 22, and the management, says Ireland in his "Records of the New York Stage," "warmed by a falling-off in patronage and position during the past season, now made a powerful effort to regain its former standing with the public. It added to the stock company Mr. and Mrs. Creswick, Mr. E. Shaw, and Mr. Edwin—the latter being engaged to fill the place of Mr. Jones, the vocalist." The chief members of the company were Mr. Creswick, Henry Placide, Peter Richings, William Hield, William Chippendale, John Fisher, E. Shaw, William Wheatley, Ganu, John Nickinson, Severn, John Gilbert, Mrs. Creswick, Mrs. Richardson, Miss Charlotte Cushman, Mrs. Sarah Wheatley, Mrs. Vernon, Mrs. Creswick, Mrs. Chippendale, Mrs. C. Pritchard, Mrs. Durie, etc. The opening bill on Thursday, August 22, was "The Lady of Lyons" with Josephine Clifton as Pauline, and Mr. Hield as Claude Melnotte, and "Nicholas Nickleby," $730. Friday, 23, the Taglionis commenced an engagement, "Advice Gratis," "La Sylphide" and "The Waterman," $234.50. Saturday, 24, an off night, "Patrician and Parvenu," and "Oliver Twist," $100.

TO BE CONTINUED.

WAKE-UP, WILLIAM HENRY.—Cardinal Mazarin was dictating one day a letter to his secretary. The latter, overcome with incessant work, fell asleep, and the cardinal continued dictating, while pacing up and down his study. When he had come to the conclusion, he turned towards his secretary, saying, "End as usual." He then perceived that the first lines of the letter only were written. To awake him he gave him a box on the ear. The secretary, in a fury, returned the blow. The cardinal, without showing the least emotion, said coolly, "Now, sir, as we are both wide awake, let us proceed with the letter."

NEW PLAYS AT THE LONDON, ENG, THEATRES.

"THE WANDERING JEW."

Mr. Leopold Lewis' adaptation of "The Wandering Jew" was presented at the Adelphi Theatre on Easter Monday. *The Sunday Times* thus describes the story:

At Leipsig is seen Dagobert, a veteran soldier of the Emperor's guard, just arrived, en route to his home and family in Paris, in charge of two orphan girls, Rose and Blanche, the daughters of his dead master, General Simon. Molok, a tamer of wild beasts, of whom he is himself the worst example, steals from Dagobert's knapsack certain papers proving the identity of General Simon's children; further, he endeavors to arrest the departure of the *vieux moustache*, who, however, contrives to escape with his double charge. The scene changes to the Arctic regions, and alone on an icy peak is found the Wandering Jew bemoaning his fate and pitying his "children," as he calls them, seen in a series of visions through the ice-rocks. These "children"—though what right he can have to lay claim to their paternity is quite a conundrum—include the two maiden protegees of Dagobert, Jacques, a famous Parisian ragandrift and Gabriel, a wicked young Jesuit missionary. In the second act the relations of these people to each other and the plot, barring the question of their Hebrew origin, is made apparent. They are the lineal heirs of a certain French gentleman who, a century and a half earlier, had made an eccentric will. Leaving a certain round sum in cash, this curious devisor has directed that the amount shall remain at interest a hundred and fifty years, and then, when the time should be ripe, on the 23d of February, 1838, that all of his descendants presenting themselves at the family mansion in Paris on that day at noon should divide the sum amassed, 200,000,000 of francs, equally amongst them. There is a clause, however, in the testament enacting that those descendants absent on the appointed day and hour should, *ipso facto*, forfeit all claim to beneficial privilege in the estate. Now the Jesuits have, of course, heard of this curious testamentary disposition, and equally of course have resolved so to arrange matters as to insure the appropriation of the rich prize by their order. To this end, by the agency of a superior of Loyola's persuasion, Father d'Higrigny, and his lay subordinate, the crafty M. Rodin, Gabriel, one of the youthful heirs, has been brought up as a missionary and priest of their order. Him only resolve to have present on the momentous day of tryst. To carry out this nefarious design they employ Molok, as we have shown, to waylay and detain Rose and Blanche; whilst Rodin gets the "saurien" Jacques into his hands by promising him gold, taking him off hand "at sight" for the amount, and then before the appointed day of meeting and distribution having the young man arrested for the debt. Wickedness seems to have its wanton will up to the last moment, for at noon on the fatal day only the honest young notion-any Isidor presents himself before the notary to claim the fortune, conducted to the rendezvous by d'Higrigny and Rodin. Disgusted with the duplicity of Jesuitry, Gabriel eagerly signs away his birthright to the pair of plotters in exchange for a paper releasing him from his priestly vows, and precisely as the last stroke of twelve is heard, and the Jesuitical villians are chuckling over the success of their plot, Dagobert appears, with his two foster-children, Rose and Blanche, who, it should be mentioned, immediately after their arrival in Paris had been decoyed as the former abstracted by Rodin from the custody of the old soldier's wife, Francoise, in his absence. Still the knaves triumph, claiming the two hundred millions of francs, and defying Dagobert, when, *mirabile dictu!* the Wandering Jew steps down from his throne, opens a secret drawer, and, producing a codicil to the will therefrom, hands it to the notary. Again blessing "his children," the inscrutable Hebrew, the original Asian mystery, retires as he came through five feet of solid masonry, into his cabinet. As the codicil declares that on the day of division of the three months, all the heirs can, it is found, arrange to be then present, and the two Jesuits are foiled; whereupon they quarrel, and, as when rogues fall out honest men proverbially get their own, the heirs come into their inheritance. Rose, disguised as an ancient foe by Dagobert, is compelled by the soldier to fight, and in the encounter the villain receives his death wound. As his late confederate, Rodin, is gloating over him, the expiring Jesuit, the thin of the dying man having his eyes open and taking last vengeful thrust, as he supposes, at Dagobert. The sword instead pierces the heart of Rodin; so the two knaves are disposed of, and all ends happily with a vision of the Wandering Jew, now as before turning up in the oddest of places, seen through an opening in the clouds, abandoning his sunny vineyard, hence he, for the last time, blesses "his children" as the curtain descends.

"INNOCENT, OR DEATH IN LIFE."

This is the title of a new drama adapted from the French by Mr. Murray Wood, and produced at the Surrey on April 14. The construction of the story is similar to that of "Foul Play," as will be observed upon reading the following description:

Arthur Lisle, a young barrister, and M. Maurice, who is anxious to obtain a large sum of money in order to save his brother-in-law from dishonor, and leaves in trust for the money some valuable diamonds and departs secretly. Maurice has no sooner left the house than one Zidore, a robber, enters by the window, murders the banker, becomes possessed of the jewels and a pocket-book, and then makes off, while the unfortunate Maurice is looked upon as the murderer. On board a French ship, the captain's daughter, Marguerite, recounts to her attendant the love she entertains for a young man she has seen with her devotions, but whose name she has never been able to discover, although he had saved her from the impertinence of some Parisians. The story is no sooner ended than the ship picks up a boat in which are a couple of negroes' corpses and a dying man, who turns out to be Maurice, condemned for the murder of Favart, and the hero of Marguirte's love adventure in Paris. A recognition follows, and the father, after severely reprimanding his daughter's imprudence, expresses his intention of bestowing Maurice over to the French authorities on reaching Algiers. Ere the ship reaches its destination a fire takes place, and all, with the exception of Marguerite, Maurice, and a sailor named Nicholas, are supposed to be drowned. The trio seek refuge on an island, where the lovers get married, and after undergoing great suffering are nearly succumbing to starvation, when Marguerite's father, who has escaped and found refuge on another ship, appears. Her marriage causes great discord, and the enraged parent has his daughter forcibly torn from her husband, who, having received in his body a bullet from a pistol, is left for dead. Some Arabs find him, tend his wounds, from which he recovers, and proceeds with them to Algiers, and thence to Paris. Marguerite's father dies, and she, who must marry M. Durand, who, by means of the money stolen from the banker Favart, is looked upon as a rich man. Durand, to favor his suit, places on the arm of Marguerite a bracelet which is recognized by Maurice as one belonging to his mother, and is through it that they meet. Zidore is accused as the murderer and robber. The drama ends with the reunion of Marguerite and Maurice.

"NEMESIS, OR NOT WILSY BUT TOO WELLY."

an English version of the three-act vaudeville, "Le Deux Noces de Boisjoli," one of the successes of the past year at the Palais Royal, Paris, France, was the Easter attraction at the Strand. It is from the pen of Mr. H. B. Farnie, and is thus spoken of by *Era*:

"The most elaborate description it would be possible to give of the story of the piece would not convey more than a faint idea of its extravagant and laughter-moving fun, and we shall content ourselves by asking every one of our readers to whom the task is possible to visit the Strand as soon as may be. The perplexities of an expectant Benedick called here Calino, who, having indulged in one last flirtation before he ends his bachelor days, finds himself in the awkward predicament of having to marry two ladies. His fortune is very awkwardly affected by the fact that his two intended fathers-in-law live next door to each other. The one is a retired shop-keeper, the other a fire-eating major, an utterer of strange oaths, and a man who is evidently not to be trifled with. When the major has made a present to one, he suddenly regrets it, and contrives to regain it for presentation to the other. When he has dined to repletion with the shopkeeper he finds himself immediately afterwards compelled to feast with the major; and when at last the wedding morn arrives, and his dress is completed, he finds, on going out that day, the fun occasioned by his various shifts to avoid the discovery of the truth reaches a climax, and we sit and hold our sides with laughter. We should explain that Calino has adopted the name of a bachelor friend Zidore, and it is only when Calino and Zidore, very much married, are discovered to be one and the same individual, that the secret is exploded, the bewildered Calino only escaping condign punishment by the return of the real Zidore, who willingly takes one or his wives off his hands. We would also remark that expenditure so lavish in every department has not been known at the Strand for years. The company has been strengthened, the band has been augmented, and on all hands it is evident that nothing has been left undone which should have been done to ensure a triumph." The success of the piece was complete.

"NAPOLEON, OR THE HISTORY OF A FLAG."

A spectacle bearing the above name, the author of which is Mr. Hazlewood, was produced at the Britannia April 14. The story is thus told:

The first act is taken up with the making of the flag by three amiable young ladies, named Jennette, Marie and Louise. The first have suitors in three devoted Frenchmen—Renaud, Baudoin and Leroux, who swear to live or die by this specimen of female handiwork. A most despicable character is that of Frederick Wolfe, notwithstanding its being well played. Love, it is said, turns the head or brain—in this instance it "turns the heart," and the rejected lover sides with the Austrians. At Rivoli the regiment to which the flag belongs falls into disgrace; but, as an explanation is given to General Napoleon that there were six to one, the general forgives the "cowards" from the understanding that they shall be placed in the front at Arcola. The defeat of the Austrians is vividly given, and a most strong scene is presented. The flag is, however, soon taken, and as soon rescued. Wolfe is brought to bay, but, notwithstanding, escapes. The Russian campaign is slightly touched upon, also the abdication of Napoleon. In the last act—for it should be said there are five, but exceedingly short—as the three heroes (Leroux, Baudoin, and Renaud) will not swear fealty to the white flag, they are ordered to be shot. Wolfe, who has represented his rival as basely places himself before the soldiers and saves the heroes just as Napoleon arrives from Elba. The troops pluck from their helmets the *fleur-de-lys*, and swear fealty to their chief. To save the flag from the enemy it is cut into three pieces, and treasured by the friends in their vests. The pieces are given to the cure, who, on the return of Napoleon, has them sewn together, and the spectacle concludes with the reunion of the three soldiers (or colonels) with their loved ones.

"FOUND DEAD IN THE STREETS, OR ALL FOR GOLD."

A new drama by Mr. Waldron, was introduced to the public at the Grecian on the 14th ult. The plot may be described as follows:

Harcourt Manning forsakes his wife and child, and in a mysterious manner lures his sister-in-law to a madhouse, where she is kept in confinement for some twenty years, and, notwithstanding the rigor and cruelty of the establishment, looks, along with her abductor, at the end of that period as juvenile as when they are first introduced. The wife of Harcourt is turned from her home on a snowy night, and, failing to get shelter, falls in a senseless state. Madge (her sister and avenger) appears in the most apropos manner, takes the babe and appeals to a policeman for help. That individual proffers his aid, and, after dealing out some invectives about the laws of right and might, tells Madge that a uniform does not conceal an honest heart. Fie, however, assistance is gained the poor seamstress dies in the streets, just as her husband appears, to whom Madge swears to avenge her sister's wrongs. Twenty years now elapse. Harcourt, as he believes, recovers his son, who is, if anything, more contemptible than his supposed father. He plans the abduction of a young lady, Lillias, murders her guardian, and, falling in one of his schemes, attempts to rob his father and escape from the country. Madge, true to her oath, lets out the secret that the real son of Harcourt is an honest young porter named Chance, who has been witness of the murder, and has saved Lillias, who proves to be his cousin, from one of those lone houses so often introduced into dramas for the purpose of robbery and murder. Chance also discovers the mother of Lillias in the madhouse, and makes the doctor swallow the poison he intended for his victim. In the madhouse all the characters suddenly appear. The murderer tries to escape from his pursuers, but is foiled. With a desperate and almost superhuman effort he throws off his guardians, and drawing a pistol shoots the man he has called father.

CUPID'S FOIBLES, FOLLIES AND FANCIES.

TIT FOR TAT.

FROM THE PERSIAN.

I met a maid on yon hillside,
And she was fair to see—
"Give me a kiss, fair maid," I cried;
"Give me a gift," said she.

"A gift with in a purse I have,
The purse is in a pack;
The purse in keeping lieth safe
On my good charger's back.

"And my good charger cometh not
While on the hill I roam;
He lieth in his stall, I wot—
My charger is at home."

"And yet thou'dst have a kiss, good sir;
My lips would give it thee,
But they are locked full fast, good sir—
My mother has the key;

"And my good mother is not here,
While on the hill I roam;
Just as your trusty steed, good sir,
My mother is at home."

A HACK-DRIVER SAVES A GIRL FROM RUIN.

A few evenings ago an incident occurred in this city which has about it too much of good to allow it to escape without publicity, containing, as it does, evidence that a man in the humbler walks of life can do deeds as honorable and heroic as the laureled soldier who has faced shotted guns while they grew noisy. The facts as narrated by those who are familiar with them and out of their accuracy are substantially as follows: Upon the arrival of the steamer Nautilus from Sioux City, a young woman alighted and applied to a hack-driver named Wm. Harper for conveyance. He inquired about her destination, and was under the impression that her reply indicated the name of a well-known house of ill repute; but, judging from the modest appearance of his passenger, he concluded that one of his senses had practically deserted him, and that he must have been mistaken. After assisting the girl to her seat, other passengers mounted his hack, and Wm. Harper started off, determined in the meantime to watch the other passengers to their destination before he ventured a second time to unravel the mystery of his first applicant. The determination was followed strictly, and when alone Harper again inquired where she wished to go. The reply this time was conclusive, and Harper felt reasonably certain he had been abstracted by Rodin from the custody of the old soldier's wife, Francoise, in his absence. Still the knaves triumph, claiming the two hundred millions of francs, and defying Dagobert, when, *mirabile dictu!* the Wandering Jew steps down from his throne, opens a secret drawer, and, producing a codicil to the will therefrom, hands it to the notary. Again blessing "his children," the inscrutable Hebrew, the original Asian mystery, retires as he came through five feet of solid masonry, into his cabinet. As the codicil declares that on the day of division of the three months, all the heirs can, it is found, arrange to be then present, and the two Jesuits are foiled; whereupon they quarrel, and, as when rogues fall out honest men proverbially get their own, the heirs come into their inheritance. Rose, disguised as an ancient foe by Dagobert, is compelled by the soldier to fight, and in the encounter the villain receives his death wound. As his late confederate, Rodin, is gloating over him, the expiring Jesuit, the thin of the dying man having his eyes open and taking last vengeful thrust, as he supposes, at Dagobert. The sword instead pierces the heart of Rodin; so the two knaves are disposed of, and all ends happily with a vision of the Wandering Jew, now as before turning up in the oddest of places, seen through an opening in the clouds, abandoning his sunny vineyard, hence he, for the last time, blesses "his children" as the curtain descends.

"INNOCENT, OR DEATH IN LIFE."

This is the title of a new drama adapted from the French by Mr. Murray Wood, and produced at the Surrey on April 14. The construction of the story is similar to that of "Foul Play," as will be observed upon reading the following description:

Arthur Lisle, a young barrister, and M. Maurice, who is anxious to obtain a large sum of money in order to save his brother-in-law from dishonor, and leaves in trust for the money some valuable diamonds and departs secretly. Maurice has no sooner left the house than one Zidore, a robber, enters by the window, murders the banker, becomes possessed of the jewels and a pocket-book, and then makes off, while the unfortunate Maurice is looked upon as the murderer. On board a French ship, the captain's daughter, Marguerite, recounts to her attendant the love she entertains for a young man she has seen with her devotions, but whose name she has never been able to discover, although he had saved her from the impertinence of some Parisians. The story is no sooner ended than the ship picks up a boat in which are a couple of negroes' corpses and a dying man, who turns out to be Maurice, condemned for the murder of Favart, and the hero of Marguirte's love adventure in Paris. A recognition follows, and the father, after severely reprimanding his daughter's imprudence, expresses his intention of bestowing Maurice over to the French authorities on reaching Algiers. Ere the ship reaches its destination a fire takes place, and all, with the exception of Marguerite, Maurice, and a sailor named Nicholas, are supposed to be drowned. The trio seek refuge on an island, where the lovers get married, and after undergoing great suffering are nearly succumbing to starvation, when Marguerite's father, who has escaped and found refuge on another ship, appears. Her marriage causes great discord, and the enraged parent has his daughter forcibly torn from her husband, who, having received in his body a bullet from a pistol, is left for dead. Some Arabs find him, tend his wounds, from which he recovers, and proceeds with them to Algiers, and thence to Paris. Marguerite's father dies, and she, who must marry M. Durand, who, by means of the money stolen from the banker Favart, is looked upon as a rich man. Durand, to favor his suit, places on the arm of Marguerite a bracelet which is recognized by Maurice as one belonging to his mother, and it is through it that they meet. Zidore is accused as the murderer and robber. The drama ends with the reunion of Marguerite and Maurice.

"NEMESIS, OR NOT WILSY BUT TOO WELLY."

an English version of the three-act vaudeville, "Le Deux Noces de Boisjoli," one of the successes of the past year at the Palais Royal, Paris, France, was the Easter attraction at the Strand. It is from the pen of Mr. H. B. Farnie, and is thus spoken of by *Era*:

"The most elaborate description it would be possible to give of the story of the piece would not convey more than a faint idea of its extravagant and laughter-moving fun, and we shall content ourselves by asking every one of our readers to whom the task is possible to visit the Strand as soon as may be. The perplexities of an expectant Benedick called here Calino, who, having indulged in one last flirtation before he ends his bachelor days, finds himself in the awkward predicament of having to marry two ladies. His fortune is very awkwardly affected by the fact that his two intended fathers-in-law live next door to each other. The one is a retired shop-keeper, the other a fire-eating major, an utterer of strange oaths, and a man who is evidently not to be trifled with. When the major has made a present to one, he suddenly regrets it, and contrives to regain it for presentation to the other. When he has dined to repletion with the shopkeeper he finds himself immediately afterwards compelled to feast with the major; and when at last the wedding morn arrives, and his dress is completed, he finds, on going out that day, the fun occasioned by his various shifts to avoid the discovery of the truth reaches a climax, and we sit and hold our sides with laughter. We should explain that Calino has adopted the name of a bachelor friend Zidore, and it is only when Calino and Zidore, very much married, are discovered to be one and the same individual, that the secret is exploded, the bewildered Calino only escaping condign punishment by the return of the real Zidore, who willingly takes one or his wives off his hands. We would also remark that expenditure so lavish in every department has not been known at the Strand for years. The company has been strengthened, the band has been augmented, and on all hands it is evident that nothing has been left undone which should have been done to ensure a triumph." The success of the piece was complete.

"NAPOLEON, OR THE HISTORY OF A FLAG."

A spectacle bearing the above name, the author of which is Mr. Hazlewood, was produced at the Britannia April 14. The story is thus told:

The first act is taken up with the making of the flag by three amiable young ladies, named Jennette, Marie and Louise. The first have suitors in three devoted Frenchmen—Renaud, Baudoin and Leroux, who swear to live or die by this specimen of female handiwork. A most despicable character is that of Frederick Wolfe, notwithstanding its being well played. Love, it is said, turns the head or brain—in this instance it "turns the heart," and the rejected lover sides with the Austrians. At Rivoli the regiment to which the flag belongs falls into disgrace; but, as an explanation is given to General Napoleon that there were six to one, the general forgives the "cowards" from the understanding that they shall be placed in the front at Arcola. The defeat of the Austrians is vividly given, and a most strong scene is presented. The flag is, however, soon taken, and as soon rescued. Wolfe is brought to bay, but, notwithstanding, escapes. The Russian campaign is slightly touched upon, also the abdication of Napoleon. In the last act—for it should be said there are five, but exceedingly short—as the three heroes (Leroux, Baudoin, and Renaud) will not swear fealty to the white flag, they are ordered to be shot. Wolfe, who has represented his rival as basely places himself before the soldiers and saves the heroes just as Napoleon arrives from Elba. The troops pluck from their helmets the *fleur-de-lys*, and swear fealty to their chief. To save the flag from the enemy it is cut into three pieces, and treasured by the friends in their vests. The pieces are given to the cure, who, on the return of Napoleon, has them sewn together, and the spectacle concludes with the reun

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"THROUGH FIRE."
HOOLEY'S OPERA HOUSE,
CHICAGO, MARCH 27, 1873.

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Wishing you the fullest measure of success, believe me
Yours very sincerely,
5-tf BARTLEY CAMPBELL.

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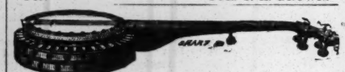

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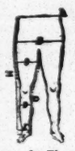

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Burton, Minnie &c.
Birch, Hannah
Burt, Fanny
Blitz, Mrs. Jerome
Blake, Annie
Briggs, Ada
Bishop, Lou
Bunton, Mrs. W. C.
Bennett, Julia
Booth, Josie
Barrown, Kate
Berrie, Therese (2)
Cooke, Ellen
Chanfrau, Mrs. F. S.
Cook, Minnie
Clifton, May
Daly, Miss(Actress)
Doyle Minnie
Dunlap, Eunice (2)
Eldridge, Lillie
Elmore, Annie (2)
Fisher, Mrs. Jno. F.
Francis, Fannie
Freeman, Susie D.
Field, Mrs. M.
Freeman Sisters
Fuller, Blanche (3)
Gonzales, Della
Graves, Alice
Hough, Lottie
Hubbard, Addie
Howard, Maude A.
Hartin, Rachel 3c.
Hunt, Ella
Jester, Mrs. Beasie W.
Jones, Ada
Johnson, Lizzie
Johnson, Fannie
Little Nell
Lee, Rose
Monzert, Belle
Moulton, Ida
Morton, Jennie,
Mitchell, Lottie
Melville, Mollie
Murphy, Martha
Phillips, Miss (English Op. Co.)
Purdon, Lillie
Quigley, Jennie
Rogers, Sadie
Rignold, Jane
Richards, Pauline
Robinson, Julia
Riddell, Lizzie
Stanley, Alice
Sinclair, Alice
Stetson, Mrs. B. T.
Spalding, Georgie D. (2)
Turpour, Mrs. Heppy
Wentworth, Lottie
West, Nell
Watson, Mollie B.
West, Eva E.
Walters, Archie
Woods, Carrie
Ward, Adele

GENTLEMENS' LIST.

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Archer, C. (Cotton & Archer)
Atkins, Wm. A. (2)
Abbey, H. E.
Atwood, Chas. T.
Blitz, Eugene
Brewster, C. (2) 3c.
Barnum, P. T.
Blitz, Signor
Barnabo, Adolfo 8.
Brewster, Harry
Berrie, S.
Batchelor, Wm. H.
Brown, Edwin
Bulkley, Thos.
Bosworth, Frank (2)
Byron, O. Doud
Barry, Shiel
Burke, John M. (2)
Burton, W. C.
Burnal, G. A. (4)
Barrett, Mills G.
Bates, Mark
Bergan, E. R.
Beadle, Gill H.
Beadle Bell Ringers.
Brush, C. Amory
Backenstose, Dr. E.
Blitz, Francois R. (2)
Bellamy & Seguin
Cole, Lew
Cody, W. F. (Buffalo Bill)
Cellini, Tito
Clifford, Edwin
Clark, W. E.
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Coleman, D. W.
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Casselli Family
Clifford, Harry
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Carner, J. W.
Cohen, Jerry (2)
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Canfield, Jean
Clifton, Frank R. (3)
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Cady, E. O.
Carroll, R. M.
Covert, Bernard
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Chanfrau, F. S.
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Hall, Billed Inn E.
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Howard, Charlie
Holley, Jas.
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Leslie, James
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Strackhouse, Hy.
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INTRODUCTORY OVERTURE.

MONDAY, May 5, '73.

Moving spectacles with novel effects have been the order of the week just closed, and New York has again been turned upside down, to the utter disgust of the masculine portion of the community. We say masculine, because we truly and sincerely believe that women like these household revolutions, and would become insane were they denied the privilege of an annual change of base. To say that our yearly moving is beneficial to places of amusement would be to utter an "unblushing falsehood." To be sure, there are many nervous creatures who attend the theatre in order to avoid the wreck and crush of mind and matter all on a moving day; but the great bulk of the people are compelled to lend a hand and put their shoulder to the wheel on the recurrence of our May-day excursion. We are just getting "dead to rights" again, and the domestic fireside begins to assume a home-like appearance, for we have long ago learned to accustom ourselves to these yearly changes, and to flop down wherever the women folk think the proper place to be. So far proper that the metropolis, having undergone its annual transplantation, is once more settling down to what is forced upon us by an odious and a very foolish custom.....For one entire week "Our Jim" has been absent from his bed and board (though not from his bed, as we charged him with, but which he stoutly denies. The boy is a great curiosity-hunter, and is ever on the alert for something rich and rare in the way of natural novelties. He accounts for his absence by saying that he was informed that down there in Taunton, Mass., lived a dog with two tails, and he went down to see the dash, but he didn't buy. It was true enough that the miserable wretch of a dog had two tails, but upon a close examination it transpired that one of them originally belonged to another dog, and was held by the cruel boy until the wretch of a dog had lost an equal fight. Jim says that Taunton is a fraud, and he goes for no more curiosities in *that* direction.

Every steamer that leaves this port for a foreign shore carries away some cherished friend or favorite son or daughter of New York. Among the late departures is our dear friend Mrs. Wood, she of the roguish eye and jocund laugh, and whose voice is still for fun. F. McHall, an admirer of the lady, desires us to give publicity to a few lines in remembrance of the many happy hours he has whiled away in listening to her merry notes:

AU REVOIR.

TO MRS. JOHN WOOD.

Forget us not, dear Wood, when you leisure,
And take our well-wishes with you along;
Forget us not, should trouble damp thy pleasure,
Favorite Queen of the Bonz.
O, consecrate to us some fleeting hour—
For time and distance yield to friendship's power—
That they your life-path may illume and lead
Both, dear Mrs. Wood, remember to forget us not.
To which "Our Jim" desires to add a few lines of appending a few lines which, attracting his notice in an old newspaper, he considers quite appropriate to the melancholy occasion:

"Grenp be the waves abuv the, frend of me urly dase,
Nun nu yu but to liu the, nun mamed the but to prase,
Sleep, but not forgotten, Mrs. Wood."

.....Some of our critics knock spots out of things when they are permitted to gush. One of them, in a commendable notice of a favorite singer, winds up his pyrotechnic display by saying that "the eloquence of her notes is limpid and liquid." From which it is to be inferred, doubtless, that this bird of song is always *moltin'*.....There is rest for the weary," and musicians must have a care. The glorious news comes to us from the noisy Pacific slope that recently the members of the Chinese Theatre orchestra in San Francisco were arrested and fined twenty dollars each for "making barbarous and unearthly noises." If we only had such an upright judge in this city, we would reward such services by sending him as a commissioner to Vienna, with perquisites thrown in.....The double-headed nightingale, who is performing a four-handed little game in Great Britain, will soon be "a looker-on in Vienna," whither all our curiosities are winging their way. These double monstrosities are by no means a new thing under the sun, as we are fain to call it, but we have not had a sensation of this sort up at Scrantonville, and its name was Rooney. "Family reasons of a purely domestic nature" had prevented "its" exhibition at an earlier stage of its career, but a number of first-class Scrantonvillians were privileged to view it before been heard of, solemnly declared over their own "his + mark" that the welfare of society demanded an exhibition of this double-header, so to speak. So its parents succumbed to the popular clamor. One dollar was the price exacted for admission, merely to defray hall expenses, as you have already divined, we believe. "A retired physician" —not the one whose sands of life long since ran out—"of high standing"—six feet two in his socks—was prevailed upon to explain. The show was a great thing for Scrantonville, and crowds flocked to the place just as if a bank had bursted, and the people were doing honor to its thief of a cashier. Everybody wanted to shake hands with "it," and candies and tobacco were given to it in quantities the same as if it were a live statesman in the days of its equal fight. Jim says that Taunton is a fraud, and he goes for no more curiosities in *that* direction.

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Graves, stage-manager; Geo. Loesch, musical director, Harry Deakin goes to the Grand Opera-house, Louisville, as assistant business-manager. ....John Dillon's season, but remains at Hooley's Opera-house..... Ticket-of-Leave-Man" was acted on Monday and Tuesday evenings to large audiences. The cast was very good, including nearly all the principal people in the company. The characters of Robert Brierly, Jem Dalton, Caleb Plummer, Green Jones, Hawkshaw, and May Edwards were especially well played by Blaisdell, Padgett, Dillon, Norris and Kate Meek. "Frou Frou" was produced last evening, and will retain the boards the rest of the week, save on Friday night. The general cast of the play is superb, and the acting commendable. Business good. John Dillon takes a benefit Friday night, and will produce four of his popular farces. ....a new four-act comedy by Bartly Campbell, is announced for the 5th, when Mollie Maeder, Alice Sherwood and S. Gaston will be added to the company ..... and S. Gaston will be added to the company ..... Theatre was opened on the 28th under the joint management of D. R. Allen and J. Harry Weaver, with Miss Kate Estelle as the stellar attraction. "The White Eagle" was the play comprised the bill, but has not met with much success. No announcement is made for the future. The Kitty Blanchard Burlesque Troupe, which is to be the clever artists, who are nightly received with applause. Maggie Mairs remains another week. On the 1st inst., the company of the National, assisted by J. L. Leman, clog dancer, W. Stewart, contortionist, and W. Hepford, general performer, appeared for the benefit of the Paxton Fire Company. During the evening a number of conundrums were read, in competition for a silver goblet, the prize being awarded for the following: "Why should the Harrisburg Fire Department be sent to fight the Modocs? —Because their chief is A Slayer!" Harry Fox, stage-manager, takes a benefit on the 16th. The departures on the 3d were Mlle. Bertie, Laura Graham, and Johnny Brassel. So reports our correspondent.

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THE CINCINNATI MUSICAL FESTIVAL, under direction of Theo. Thomas, commences May 6, and continues the balance of the week. An orchestra of over one hundred performers, and an organ built for the occasion, will furnish the instrumental music. The soloists will be Mrs. E. R. Dexter, Mrs. H. M. Smith; sopranos; Annie Louise Carey, contralto; Nelson Varley, tenor; J. F. Rudolphsen, baritone; M. W. Whitney, bass. Arthur Mees, will be organist. The choruses promise to be large. Those from Cincinnati have been drilling hard under Otto Singer. The large hall of the Exposition Chain has been fitted up, and side halls will be used for promenades.

THE TREMAINE BROTHERS are billed to sing at Catskill, N. Y., May 8.

VARIETY HALLS.

AT ESTEPHE'S NATIONAL THEATRE, Harrisburg, Pa., a fair business was done last week, and the new faces were Mollie Wilson, serio-comic, Louisa Bliss, danseuse, and Laura Graham, song-and-dance—all clever artists, who are nightly received with applause. Maggie Mairs remains another week. On the 1st inst., the company of the National, assisted by J. L. Leman, clog dancer, W. Stewart, contortionist, and W. Hepford, general performer, appeared for the benefit of the Paxton Fire Company. During the evening a number of conundrums were read, in competition for a silver goblet, the prize being awarded for the following: "Why should the Harrisburg Fire Department be sent to fight the Modocs? —Because their chief is A Slayer!" Harry Fox, stage-manager, takes a benefit on the 16th. The departures on the 3d were Mlle. Bertie, Laura Graham, and Johnny Brassel. So reports our correspondent.

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TONY PASTOR'S TRAVELING TROUPE gave two performances at the Griswold Opera-house, Troy, N. Y., on April 28, 29, to immense houses, wrote our correspondent on May 3, adding: "The entertainment throughout gave general satisfaction, and was the best of its kind ever given in Troy. Tony himself was inimitable in his songs, and received six encores. Delehanty and Hengler in their Ethiopian delineations and songs and dances were excellent, Gus Williams immense in his Dutch impersonations, and the Fieldings made quite a hit in their Irish songs and dances. Ella Wesner in her character songs and lightning changes turned the heads of half of the young Trojans. She was encored again and again. Johnny Williams, 'the Lancashire Lad,' in his clog exercises, and Jennie Engel, in her serio-comic songs, were also very good, and received considerable applause. The Freeman Sisters, although announced on the bills, did not appear.....Business continued good at Acker's Varieties the past week. The principal features were Belle Herd in serio-comic songs; Mr. and Mrs. Chas. Young, in new comic sets and songs; Ed. Banker, in his costume changes; George Grant, as 'Tubal Cain;' Walter Melville, on the trapeze; Young America, in new acts of contortion, and Johnny Henshaw, in his songs and and dances. The following close on May 3: O. Donaghue, who goes to Wild's, Syracuse; Howard and Egbert to Rondout; Ed. Banker to Toronto, Ont., and Young America and Walter Melville to Buffalo. The following are announced for May 5: Miss Fearnaley and Edwards, Foley and White, and Hank Mudge..... At the Globe, no new announcements, and business rather light."

AT SMITH'S OPERA-HOUSE, East Saginaw, Mich., the fresh appearances since last report were the Zittella Troupe of acrobats, who were warmly greeted, Miss Kate Montrose, an excellent vocalist, and Johnny McVeigh, who does a neat act. On May 5 the Collyer Brothers are billed to appear.

ANNIE HINDLE was the main attraction at the Theatre Comique, Bay City, Mich., the past week. With a pleasing face she combines grace and intelligence, which have made her generally popular. Hamilton and Arnold, song-and-dance men, also new arrivals, take well. Business good. May Fielding and Master Eddy close on the 5th, going to East Saginaw. Annie Hindle closes on the same date. The arrivals for May 5 are Frank Belle, Lizzie Watson and Miss Maud Sheppard. So wrote our correspondent on May 1.

AT THE ACADEMY OF MUSIC, Toronto, Ont., John H. Clarke and Annie West closed on April 30. The fresh appearances were Den. Thompson and Sallie and Rosa Allen, who performed in their dramatic sketches. Miss Maggie Lyons, serio-comic and dancer, also M. B. Purcell, song-and-dance, put in an appearance on May 1. Ed. Banker, change artist, is billed for May 5.

LEON WASHBURN, while practicing an act at Rondout, N. Y., on April 25, during which he is suspended in the air, holding to a rope by his teeth, a supporting strap gave way, causing him to receive a sudden jerk by which he fractured his upper jaw in a terrible manner. The entire front of the upper jaw to its base had to be removed.

BUSINESS CONTINUED good at Shelby's Comique, Buffalo, N. Y., during the past week. The arrivals on April 28 were Castelotti, gymnast and acrobat; Miss Lelia Shelby, vocalist; J. B. Gray, vocalist, and Mlle. Lestie, dancer. Sig. Castelotti's feats met with decided approbation. Miss May's business cannot be praised, but her make-up and style were very creditable. Mr. Andrew's health, we are pleased to state, is sufficiently restored to admit of his reappearance. Castelotti and Miss May closed on the 3d, going to Shelby's, Cleveland. The position of Mr. H. M. Carroll and his midgets, and Miss Viola Clifton. Cerito and Patti Rosa are to appear May 12..... Washburn's Last Sensation is heavily billed for the St. James on May 5, being their first appearance in this city. Thus reports our correspondent on May 3.

THE THEATRE COMIQUE, Cleveland, O., continues doing a passable business. The new faces were Lizzie Hall, jig-dancer, Harry Wilkinson and May Hennings put in an appearance on April 28. The departures on May 3 were Andy and Anna Hughes to Welch's, Detroit, and the Collyer Brothers to East Saginaw.

THERE WERE NO ADDITIONS to the company at the People's Opera-house, Toledo, O., during the past week. A passable programme was presented, and a fair business done. Frank Nelson, stage-manager, Fanny Adams, Alf McDowell, Clara Sidell, Cora Miller, Hattie Rogers, Rinaldo Miller, Joe Norton and Jack Noon depart May 3, the first-named going to New York City. Mons. Duverny, Mlle. Florentine, Joe Mack, Annie Mack and Annie Chase open on the 5th, and W. C. Turner, Johnnie Watson and Jennie Bordell on the 9th.

THE THEATRE COMIQUE, Detroit, Mich., has been well attended, notwithstanding unfavorable weather. On April 28 we had four new people. Mollie De Vou was good in her jig. Tillie Antonio was well received, being her first appearance since her sickness. Johnny C. Murphy was great in his bone solo, being encored very nearly to death every night. He is among the best we've heard. Frank Bell, who closes on May 3, has given his essence this week in inimitable style. The following open on the 5th: Andy and Ada Hughes and Johnny Clark. On the 9th Billy Gray takes a farewell benefit. So reported our correspondent under date of May 2.

THE MOST NOTABLE FEATURE in the programme of the Front, Baltimore, Md., the past week was a two-act dramatization of "Oliver Twist." Mr. Jos. H. Keane making his first appearance therein as Fagin, and presenting quite a creditable assumption of the character. Mr. Samuel K. Chester and Miss Annie Chester played Bill and Nancy Sykes respectively in a fine manner, wrote our correspondent on May 3, remarking that the other attractions were as before, besides Mr. Keane, were Miss Celia Iferd, a pleasing serio-comic vocalist; the Kingcade Family, four in number, who performed some first-class posturing acts; Johnny Moran, a clever Irish singer and dancer; St. George and Gibbons, whose songs and dances met with much favor, and the Loretta Sisters, who executed a few splendid acceptable operatic duets. Sam Devere took a benefit on May 1. J. H. Keane and the Loretta Sisters closed on the 3d. Fanny Davenport, Mons. Joseph and John Latour are announced for May 5..... The new appearances at the Opera-house were J. W. Berkley, banjoist and negro comedian; Miss Frankie Berkley, transformation song-and-dance lady, and Miss Lizzie Johnson, a young and promising song-and-dance miss, all meeting with favor. The main attractions of the house, however, have still been the Brandt Sisters, Mary and Elise. Pat Rooney took a benefit Friday, closing next day and going to Philadelphia. The Brandts also terminated their engagement May 3 and went to Cumberland, Md., from which place we have transpired at the Odeon. Della Gonzalez, who was announced last week as having closed, was re-engaged for two weeks longer. Harry Price and Lizzie Barrett are announced to open May 12..... Business has not been particularly brisk at any of our variety halls the by-gone week, the weather having been very inclement."

MCKOY ROGERS COMPANY opened at the Amphitheatre, Chicago, Ill., April 28, and were cordially received by a large audience. The company is complete, and contains some of the finest artists in the profession. The old favorites McKee and Rogers were recalled in their double act of "Rebecca Jane," while Stevie Rogers in his clog was heartily encored. His banjo-playing of Wm. A. Dudley was a feature, and Leo's wire-walking came in for a share of applause. The Twin Sisters, French, rendered their songs and dances in pleasing style. Leopold and Geraldine's trapeze act, Frank Dillon's character songs, Will E. Burton and Minnie Rainforth's Zouave drill, Pete Cannon's Irish songs, and the pantomime of "The Image," with Robt. Butler as Clown, and John Foster as Pantaloon, comprise the other features. The company well deserve the fine business they are doing. Jas. Duncan has billed them ahead as follows: Kalamazoo, Mich., 5, Jackson 6, Detroit 7, 8, thence through Canada..... The new faces at the Athenæum are the Chicago Boys, song-and-dance, and Mort. Williams. There are no changes in the company, and the entertainments are of a pleasing nature. So wrote our correspondent on May 1..... Business continues brisk at the Winter Garden, with an entire change of programme and two new faces—Lottie Williams, a successful lightning changer artist, and Lilia Melville, serio-comic vocalist. The salient features of the bill are the acts of "Shakespeare Dislocated," humorously portrayed by Courtright and Ned Ainsley; "The Hospital Nurse" by Griffin, Ainsley and Costello; songs and dances by Johnny Gilbert, and pleasingly rendered ballads by Lottie Williams, Mattie Bianca, Lilia Melville, and song and dances by Rosa Howland. There are no departures."

AT DONNELLY'S OLYMPIC, Brooklyn, L. I., on May 2, the veteran manager had a bumper benefit, when he was given a house containing $400 in greenbacks. For May 5, Lina Edwin aBlanche Holt, and James O'Neil are announced.

FRED AIMS' AMERICAN THEATRE, Pittsburgh, Pa., can be rented from May 17 by traveling companies. Address as per card elsewhere.

THE ATHENÆUM, Toledo, O., will be opened on May 15, and Manager Baker advertises for first-class artists and musicians. He will also play stars and combinations on sharing terms.

THE WARREN SISTERS, Dolly and Bessie, James E. Carton and Dick Berthelon, were the fresh appearances at Rondout, N. Y., Opera-house, during the past week. Howard and Egbert are underlined for May 5, and Georgie May, wooden shoe dancer, Ella Raymond, serio-comic; Little Florence, song-and-dance, and Bob Lane, comedian, for May 12.

MISS SALLIE CLINETOF, a pleasing danseuse, and Archie Mennin, whose songs and dances are redemanded, were the fresh arrivals at the Varieties Theatre, Pittsburgh, Pa., last week. The Female Minstrels continue an attractive feature, and a good first part is given. In the olio performances appear Mons. Duverney, contortionist; Mlle. Florentaine, lady equilibrist; Manchester and Jennings, song-and-dance artists; Miss Emma Ellinger, danseuse; Miss Carrie Warnie, J. H. Graham, vocalist and comedian; Geo. W. Herman, comedian and vocalist; Miss Lucy Clifton, versatile artiste, and H. W. Williams, actor. A laughable burlesque called "4 Pause Menagerie," and a drama entitled the "Two Fugitives," are also presented during the entertainments this week, making a bill of unusual interest.....At Fred. Aims' American Theatre, the Claire Sisters, Minnie and Maggie, acrobats and contortionists; Signor Capolo, pantomimist and gymnast, and Geo. Burgess, comedian and song-and-dance artist, appeared on April 28. The performances of the Claire Sisters are among the best of the kind seen in that line, and elicit many manifestations of approval nightly. Signor Capolo's displays of flexibility are received with deserved favor, and he is quite clever. Mr. Burgess is a comedian of fair merit. Johnny Manning, Gallagher and Free, Walter Gale, Miss Nellie West and Tilly Prestage also appear in their several specialties. So reports our correspondent on May 2.

PHILADELPHIA FIREMEN IN A NEW ROLE.—The members of Engine No. 3 and Truck D of the Philadelphia Fire Department having recently organized a variety troupe for social enjoyment, gave their first performance on Thursday evening, April 24, under the direction of that experienced old stager Mr. Jas. A. Rose. We have only room to enumerate a few of the principal features of the entertainment. Incrobatic feats G. Washington Gray achieved a most decided triumph. Nearly successful were Messrs. Rose, Gray, Lemons, Hibbs and Solly in their burlesque Japanese act, which provoked the greatest merriment. Lemons went in on the cornet, and Gibson chimed in lively on the bells. Mr. Simpson would have done much better on the accordeon if some evil-minded wretch had not punched a dangerous hole in it, which prevented a full and complete exhibition of the talents of the professor. The curtain and footlights, which were of a primitive order, were much admired for their truthfulness to nature, and as showing a keen appreciation of the works of the old masters. Among the gentlemen who were present at the performance may be mentioned the chief and secretary of the department. At the conclusion of the performance, G. W. Gray, Esq., was "taken completely by surprise," being presented with a watch and chain, Jennen's patent.

JOHN DENIER, who is reported to be doing a very good business at Keokuk, Iowa, advertises for musicians and a Dutch song-and-dance man.

ED. AND CARRIE CHRISSIE, character artists, commenced an engagement at Lee's Opera-house, St. Johns, N. B., on April 21. Managers and the company at the Metropolitan Theatre, Indianapolis, Ind., are referred to their cards in another column.

"THE MODOCS, or the Red Fiends of the Lava Beds," was the chief attraction at the Howard Athenæum, Boston, Mass., during the past week, and attracted crowded houses. The drama served its purpose well, the noble speeches being received with shouts of applause and the humorous remarks with roars of laughter. Mr. E. Price is to be credited with a very humorous impersonation of an Irish soldier, one Patrick Burns, and Edwin Thorne as Frank Herbert was as handsome, as noble and heroic as you could desire. C. L. Lawrence delivered Captain Jack's speeches excellently, and Adah Richmond looked prettily as Edith Granger. The olio was made up of the performances of the Casselli family, banjo selections by A. J. Leavitt, Master Dick and Little Bob's remarkable gymnastic performances, which bid fair to rival the Nelson Family, and Kitty Henderson and George F. Moore as the Irish Emigrants, the latter opening with the week. The whole performance closed with the Lauri Family in their familiar pantomime of "Tot." The new attractions for May 5 are Charles White, Henrietta Granger, Carrie Haines, Jim Greenfield, J. H. Budworth, the California Quartette, and the burlesque extravaganza called "Heart's Trumps." So wrote our correspondent on May 4.

CINCINNATTI VARIETY ITEMS, up to 3d inst., are furnished as follows by our correspondent: "At the Race-street Varieties there have been no new people this week, and nothing of note in the performance. With the aid of the Cancan dancers the fair audiences attracted.....At the Pacific Garden Theatre, Sig. Francis, juggler, closed last week, going with John Robinson's circus. This week the new additions have been M. A. Griffin, comedian, and Kate Hunter, danseuse. Tommy and Lotta Winnett close this week, going to Baltimore, and Charley McCaslin and Johnny Loveland also wind up, going to Indianapolis. Business has been rather slow.....At the Olympic the only changes have been the withdrawal of M. A. Griffin and Kate Hunter. Business dull. J. W. Strang, the proprietor, is in Columbus, Ohio, negotiating for a hall there..... The mayor has announced his intention to stop the Sunday performances over the Rhine.' This will almost use up the Pacific and Olympic, if not extensively, as Kohl & Middleton have been billed to open on Tuesday, 6th, but it is now announced that the opening is post

A TOWERING GIANT OF CYCLOPEAN PROPORTIONS!

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An Avalanche of Amusement whose exuberance and fullness of Perfection awake the World and fill with rancor and chagrin the breasts of Puerile Showmen, whose Precarious Exhibitions avoid its Route as guilt flies before an avenging Nemesis!

A GLITTERING INNOVATION,

WHICH STARTLES LIKE AN ANGERED JOVE'S THUNDERBOLT

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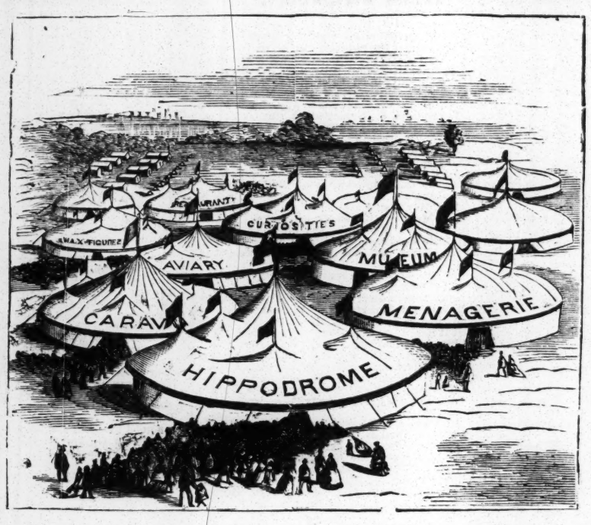
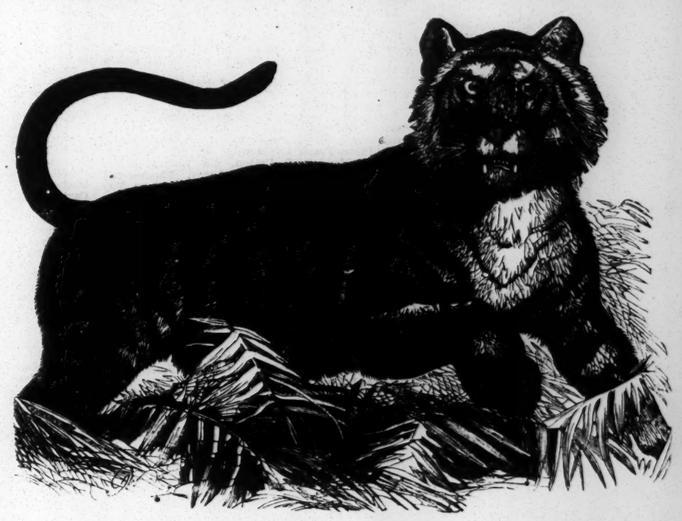
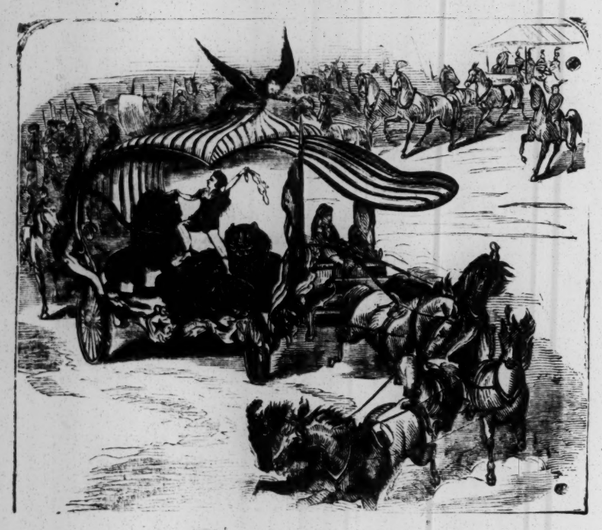
AROUSES THE WORLD TO NEW LIFE AND PROGRESS!

NO VAIN SHOW OF OSTENTATION,

BUT HUGE, GIGANTIC, SUBLIME, SUPERB, MAGNIFICENT—A PALATABLE BANQUET OF PLEASURE AND USEFUL INSTRUCTION!







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THE PUBLIC APPETITE SATIATED,

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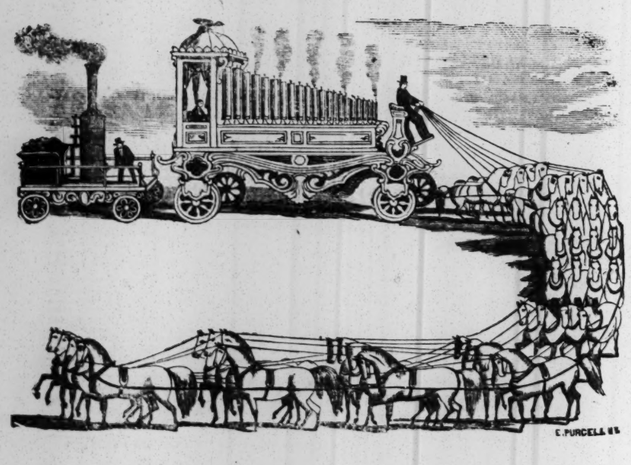
LUXURIOUS COMPLETENESS AND UNRIVALED NOVELTY!



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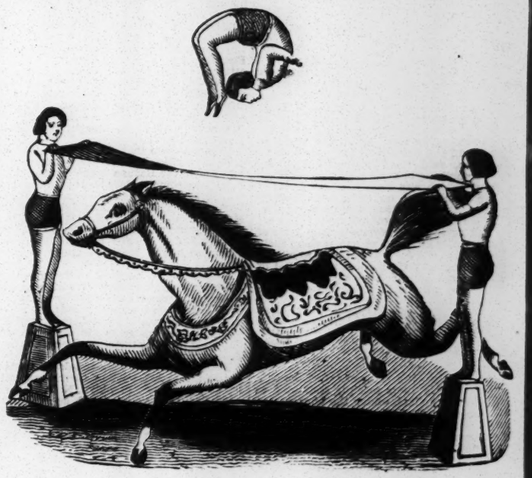
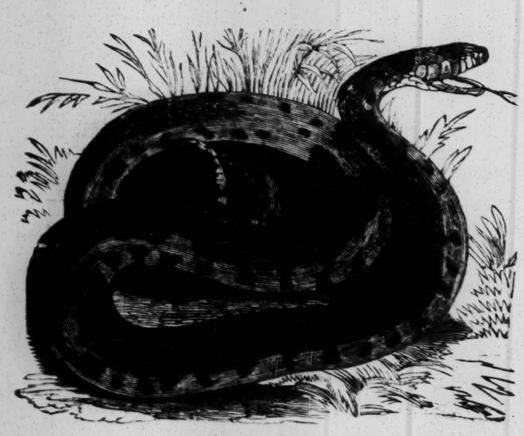
AND

EGYPTIAN CARAVAN!





A few propositions and some well-established facts, respectfully submitted for the consideration of showmen generally, and the edification and instruction of the public at large particularly:

All unprejudiced people in the profession acquiesce in proclaiming it the Goliah of Shows—the CHEF-D'ŒUVRE of the age, and the most astounding triumph ever achieved on earth!

A stupendous consolidation of what would make up the entire organization of twelve ordinary shows, exhibiting the highest degree of characteristic excellence in its elaborate fullness—a gleaming, effulgent light, whose dazzling glory pales the ineffectual brilliancy of all other concerns.

An Equipage the ornamental magnificence of which has no parallel in munificent golden splendor and fortunate achievement!

An Oriental Pageant and Street Spectacle whose glorious pomp and gorgeous eclat eclipse and overshadow all former efforts from whatever source, and reinstating with added beauties the chivalrous adventures of ancient knighthood—the splendid pastimes of the storied isles where "Burning Sappho loved and sang," and the grandeur and dignity of classic Rome in her palmiest days.

Whose auspicious success has startled the show-world from its lethargy, some of whom have in vain essayed to turn aside the strong gale of popular favor which has gently and surely wafted the massive GREAT EASTERN into safe harbor and financial security.

It conquers all ignominious opposition, and is living down the scorpion-like tongue of calumny, that reminds one of that other battle in which Hercules triumphed over Albion, on the banks of the Rhone.

That its forty-one dens and vans of Living Wild Animals, Breathing Sea-Monsters, gaily-dressed Tropic Birds and Flesh-eating Reptiles are more than any other three shows possess, is well known to showmen, who would say so did they tell the whole truth.

The GREAT EASTERN—Giant of the Road—is the first show that had the moral courage to go to enormous expense for bills and pamphlets to warn the unwary to beware of "gamblers," "pickpockets," "three-card monte throwers," etc., and to carry employed detectives to facilitate their apprehension. It not only exposed the scoundrels, but charged that some managers were direct accomplices to this species of robbery, so common with the circus and menagerie. For this duty to the public, well performed, it has excited the irrascibility and malicious vituperation of even reputed respectable people, who, Janus-like, have an innocent face for the world, and another which exults with villainous pleasure as it counts its ill-gotten gains.

The GREAT EASTERN was the first to build and exhibit a GRAND STEAM PIANO, the harmony of which is entrancing, and whose beautiful melody—weird and sweet as Æolean Harp notes—can be heard miles—the most popular, absorbingly interesting and novel feature ever gratuitously given to the public. This instrument, the marvel of all lovers of music, is seen by the tens of thousands who daily visit this estblishment.

The GREAT EASTERN is the first show that ever made an adaptation of aerostation, thus introducing a thrilling free amusement to the millions and inaugurating a new era among canvas entertainments. All who have since attempted balloon ascensions are imitators, and in most instances shameless failures. The ascensions made daily by the GREAT EASTERN are marvels of success.

Everybody knows this Modern Colossus was the first to advertise twelve capacious Pavilions. It uses them daily at every stand.

The GREAT EASTERN uses sixty cars and three more locomotives than any other show of its kind and character on either continent, and in many instances it requires the entire available rolling stock of two or three roads to furnish sufficient and adequate transportation.

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It is also well known that it is the first show that ever organized and equipped three bands for one procession, and introduced a Calliope to the public. All who have since performed this feat are imitators, who do not even possess sufficient virtue to award credit where it is justly due.

If these great, original, and novel dozen entertainments, under as many wide-spread Pavilions, so delight and entertain an appreciative world, need showmen wonder?

If the millions rush en masse in such throngs that they cannot all obtain admission, need showmen marvel?

If the brilliant golden harvest of this most popular show flows into its coffers in streams of prosperous plenty, need showmen grow envious?

If the grand exhibitions of this wondrous show are a sumptuous feast for its friends and visitors, sending them away satiated and full of praise of its immensity and perfection, need showmen become wrothy?

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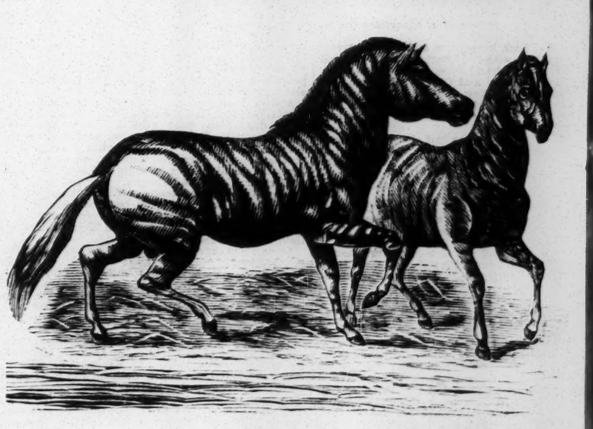

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